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Music Magazine

August 1936

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The World of Music

Interesting and Important Items Gleaned in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere

Editor
JAMES FRANCIS COOKE

Associate Editor
EDWARD ELLSWORTH
HIPSHER

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THE MINNEAPOLIS SYMPHONY ORCHESTRA will have seven conductors for the season 1936-1937. Eugene Ormandy will open the season and conduct for three weeks before taking up his work with the Philadelphia Orchestra. Then Arthur Rodinsky will lead for two weeks; Leon Barzin will have the following six weeks; Dimitri Mitropoulos, composer and conductor of Albino, Greece, two weeks; Guy Fraser Harrison of Rochester, New York, two weeks; and José Iturbi the last three weeks.

VIENNA HAS CELEBRATED the one hundred and fiftieth anniversary of the completion of "The Marriage of Figaro" in a novel and charming way, by programs of Mozart's works before the house in the Domgasse, where the composer lived for many years.

KIRSTEN FLAGSTAD won golden opinions from the London press when on May 18th she made her British debut at Covent Garden, as *Jodelle*, the great Wagnerian heroine, and sang with "a voice of remarkable beauty, ample in volume, produced with an art that conceals art." There was an ovation and fourteen curtain calls for the great Norwegian soprano, at the fall of the last curtain.

THE SIXTH FESTIVAL OF AMERICAN MUSIC was held from April 27th to May 14th, at the Eastman School of Music, Rochester, New York, under the direction of Dr. Howard Hanson. Two programs were devoted to orchestral compositions, two to chamber music, and one to ballets.

DUTCH COMPOSERS furnished the works for two symphonic concerts, conducted by Carl Schüricht, in the recent season at the Kursaal of Scheveningen.

MAESTRO ILDEBRANDO PIZZETTI has been called to fill the Chair for the Improvement of Composition, in the Conservatory of St. Cecilia at Rome, which was left vacant by the death of Ottorino Respighi.

COMPOSITIONS OF FRENCH MUSICIANS made a concert which Arturo Toscanini conducted on May 27th at Paris. The event was planned to create a fund for a monument to Saint-Saëns, and this master's "Concerto in C minor for Piano, and Orchestra," with Robert Casadesu at the piano, was the item of chief interest on the program. The *Overture of "Paisie"* by Bizet, the *Love Scene "Romeo and Juliet"* by Bizet, *Les Éolides* by Franck, and the Second Suite from "Daphnis et Chloé" by Ravel, were the other offerings.

MUNICIPAL OPERA in St. Louis raised its curtain on June 5th for the eighteenth consecutive season at Famous Forest Park, Ziegfeld's gay and spectacular "Kid Boots" was the offering for the first ten nights.

KING EDWARD VIII has intimated that he will continue the same patronage of the Royal Philharmonic Society of London which he gave as Prince of Wales.

THE SOCIETY FOR MUSICAL EDUCATION held from May 4th to 9th, its first International Congress, at Prague, Czechoslovakia, under the patronage of M. Eduard Benis, president of the Czechoslovakian Republic. A large attendance of foreign musicians is reported. Olga Samaroff-Stokowski, Carlotta Sprague Smith and Frederic B. Siven representing the United States.

CHARLES WATSON TOWNSEND, concert pianist of a generation now mostly gone, died May 20th, at Cambridge, New York. Musical epics will be interested to know that he had been credited as the originator of *pie à la mode*.

THE GREAT LAKES SYMPHONY ORCHESTRA of eighty members, under the leadership of Rudolph Kinev, associate conductor of the Cleveland Orchestra, has been giving nightly concerts at the Great Lakes Exposition on the lake front of Cleveland.

DUSOLINA GIANNINI was the *Donna Anna* of a special performance, in May, of "Don Giovanni" at the Paris Opera, when Ezio Pinza was the *Don Giovanni* and Bruno Walter conducted. During the Salzburg summer season she has sung *Desdemona* under Walter, and also the *Mistress Ford* of Verdi's "Falstaff" with Arturo Toscanini conducting.

THE THREE VALLEYS FESTIVAL of South Wales was celebrated for the seventh time, in June, with Dr. Malcolm Sargent as director. Among the novelties offered was a suite, "The Tempest," selected from incidental music to the play of Shakespeare, by Llewellyn Gomer, a Welsh scholarship student at the Eastman School of Music, Rochester, New York.

THE CLEVELAND SYMPHONY ORCHESTRA, for the coming season, will have as guest conductor, with Arturo Rodinsky in New York as leader of the Philharmonic-Symphony Orchestra—Igor Stravinsky, Georges Enesco, Hans Lange and Vladimir Golschmann. The operas to be given are "Tannhäuser" and "Elektra."

A. WALTER KRAMER, for years the editor of *Musical America*, has resigned this position with this excellent musical newspaper. Kramer, during many years as an editor, has done an important service to music in the New World.

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THE NATIONAL GYMNAFANU (Festival of Sacred Song) of the Welsh organizations of America will be held on September 13th, at Convention Hall, Atlantic City. There will be a chorus of a thousand voices, as well as singing by the assembly of probably ten thousand, with Dr. Lewis Watkins of Philadelphia as leader.

THE SAINT-SAËNS CENTENARY was celebrated in Milan by a spectacular mounting of "Samson et Dalila" conducted by Victor de Sabata.

THE "ROUSSAIKA" of Dargomizsky had its first performance in the Czechoslovakian capital, when recently presented in the Prague Municipal Theater. It was first heard in 1856, at the Maryinski Theater of St. Petersburg.

ALEXANDER MACFADYEN, widely known American song composer and pianist, died on June 6th, at Milwaukee, where he was a member of the faculty of the Wisconsin College of Music. Born in Milwaukee, July 12, 1879, he graduated from the Chicago Musical College in 1905, was several times piano soloist with the Chicago Symphony Orchestra under Frederick Stock, and among his most frequently heard songs are *Inter Nos*, *Love is the Wind*, *Cradle Song*, and *Day Break*.

THE CONCERTS LAMOUREUX of Paris consecrated their program of March 21st to the celebration of the seventieth anniversary of the birth of Alexander Glazounov (he was born August 10, 1865). A feature of the event was the interpretation of his "Concerto in A minor, for Violin," by Mlle. Denise Soriano.

IGOR STRAVINSKY has been in Buenos Aires, where he conducted a series of programs of his own compositions.

THE AMERICAN GRAND RIGHTS ASSOCIATION, INC., was organized on May 14th, in New York, "to promote, protect and police the performing rights of serious music in this country," in much the same manner as the American Society of Composers, Authors and Publishers protects producers of popular music.

LOUIS G. HEINZ, widely known musician and teacher of Philadelphia, died May 9th, at the age of seventy-eight. For more than forty years he had been organist and choirmaster of Green Street Methodist Church; and he was chairman of the Department of the Department of Relief for Deserving Musicians at the Presser Foundation.

THE "REDEMPTION" a poem-symphony with a religious background, by César Franck, had its second performance in America when given on May 17th, by the Oberlin Orchestra, soloists, and the Conservatory. Its first performance in America was years ago, by the Chicago Symphony Orchestra with Theodore Thomas directing.



SADLER'S WELLS and the "Old Vic" which thrive as London's triumph of opera in English at popular prices, have closed a season made remarkable by performances of "Bea's Godson" (perhaps the first time in English), "The Bartered Bride" of Smetana, and Verdi's "Falstaff," the last the big box office attraction of the series. And a monument to the pluck and organizing genius of a little woman, Miss Lilian Baylis, the daughter of musical parents, who at twelve made her debut as violinist at famous St. James's Hall, London, and on whom two of England's great universities have conferred honorary degrees for her services to better popular entertainment.

ROBERT HEGGER's new opera, "Der Verlorene Sohn (The Prodigal Son)," was heard for the first time on any stage when presented on March 31st, at the Dresden Opera, with Karl Böhm leading the performance. The composer is his own librettist, and the plot rests but vaguely on the biblical story.

THE GLYNDEBOURNE MOZART FESTIVAL (just out from London) opened on May 29th, with a performance of "Don Giovanni," and closed July 5th, with "Così fan tutte." "Le Nozze di Figaro," "Cot fan tutte" and "Don Giovanni" were sung in Italian; and "Die Zauberflöte" and "Die Entführung aus dem Serail" were done in German. Casts, mostly British, were supplemented with German singers; Fritz Busch and Carl Ebert conducted.

CLAUDIA MUZIO, internationally known soprano, who for years was one of the mainstays of the Chicago Civic Opera Company, passed away on May 25th, in Rome.

THE INTERNATIONAL SOCIETY for Contemporary Music held its fourteenth festival, from April 18th to 25th, at Barcelona, Spain. A celebration for Alban Berg took up most of the first program, by the Pau Casals Orchestra.

WILLIAM GRANT STILL'S Afro-American Symphony" was played, on June 17th, over the British Broadcasting Company network of Great Britain, with Sir Hamilton Harty conducting at the London studio. The work had its world premiere when on a February program of the Philharmonic-Symphony Orchestra of New York, under the baton of Hans Lange. The Philadelphia Orchestra presented this work at Los Angeles, with Leopold Stokowski conducting, while on its transcendent spring tour.

(Continued on Page 526)

The Magic of the Blue Danube

ANYONE who can change the color of a river must be a very great genius. Johann Strauss did not do this in fact, but he did it in the minds of millions of people. We have traversed the Danube for hundreds of miles, from Regensburg to Budapest, and blue is the color we never yet have seen. Mostly it is yellow. At Passau two other streams, one green and the other black, pour into it; and for some distance there is the phenomenon of a river with three distinct ribbons of color. But that did not make any difference to Johann Strauss.

Jr. In his dream mind the Danube was blue, and blue it remains. From Passau down to Vienna the Danube is perhaps more beautiful than the Rhine, as it has something of the majesty of our Hudson plus the romance of ruined palaces high up on the forested mountains. We hope that you will make this trip some time, as it is unforgettable.

Johann Strauss, Jr., was born on October 25 of 1825, in Vienna. And what a Vienna that was for musicians, with its memories of Haydn and Mozart, and hundreds of other lesser masters, and with Beethoven and Schubert at the zenith of their careers. His father was the most famous writer of waltzes in Europe. He composed over one hundred and fifty of these charming dances. If he had never had a son, these waltzes might be still widely performed. Fate, however, played a curious trick upon Johann I. His own son was destined to eclipse him. This was not by any means the father's fault, as he tried to throw every crooked stick possible in the way of the son's becoming a musician. But the Gods of Destiny were "ha-ha-ing" in their sleeves. In fact the elder Strauss, who had himself met with stern parental obstacles, tried to do everything to keep his three sons, Johann, Eduard and Joseph, from becoming musicians.

As a child, we saw Eduard Strauss conduct in New York. After the manner of the family, he stood, fiddle in hand, playing part of the time and then conducting with his bow. He seemed to become physically a part of the music. As he swayed with the rhythms, the audience caught the intoxication of it all; and soon the vast auditorium was bound as though in the embrace of some mystical power. Sousa, with his inimitable marches, is the only one whom we can compare with the Strauss tradition.

How did Johann II get his education? Naturally, his mother encouraged him. He made a secret arrangement with the concertmaster of his father's orchestra to teach him; and he paid for these clandestine lessons with the little fees he received from teaching piano playing to some pupils. Among them was the very stupid son of his tailor.

Johann's teacher insisted that he practice before a large mirror, so that he could see how he appeared to an audience. Once, while he was thus engaged, his father entered the room and was furious when he found that his son could play. Later, however, he was reconciled until he had the tragic realization that the son was so amazingly gifted that his own fame was in jeopardy.

At his father's death at the age of forty-five, the fame of the "Waltz King" was already firmly established, and Johann II consolidated his orchestra with that of his father and toured Europe. For ten years he played at the summer concerts at Petrowpavlovski Park in St. Petersburg (Leningrad). In 1863 we find him Director of the Court Balls in Vienna, the height of his official career. This was the most brilliant musical position of its kind in Europe.

On the advice of Offenbach, he took to writing comic operas. His "Die Fledermaus" is a classic of its type. No more delightful operetta has ever been written. He lived and breathed the dreamlike artist's life of Vienna. More than any other composer, he has translated the spirit of the radiant Viennese life of that day.

One night he came upon a forgotten poem by Carl Beck, *An der schönen blauen Donau*. Having no paper at hand, he wrote the themes upon his cuffs. His wife, it is said, preserved them from the laundry.

The *Wiener Männergesangsverein* (Vienna Male Singing Society) had obtained a promise from Strauss to write a work for the organization. Therefore, at a concert of this Society in the Diana Saal, the waltz was first performed on February 13, 1867, nearly twenty years ago. Yet, when we hear it to-day, it seems as fresh and vibrant as though it had been just composed. To Strauss, however, it was only another waltz—one of the four hundred he wrote. In that year he went to Paris and did not even bother to put it on his public programs. At a private concert the waltz created a furor, and the popularity of Strauss soon eclipsed that of the French (Alsatian) Waldteufel.

Probably as long as music lasts the spirit of Strauss will live in his waltzes, particularly *The Beautiful Blue Danube*. Seidl, Nikisch, Thomas, Toscanini, Stokowski, Brahms, Wagner, and Rachmaninoff, all have paid their tribute to its magic. Once, as a boy at Brighton Beach, where Seidl conducted the Metropolitan Opera House Orchestra, we heard the great Wagnerian conductor say to Victor Herbert, then recently imported as violoncellist in the orchestra, "Warum trink man Schnaps wenn wir *Die Blaue Donau* haben? (Why does anyone drink whiskey when he can have *The Beautiful Blue Danube*?)"

Johann Strauss II, at his work desk



WILLIAM GRANT STILL

Day's End on the Farm



Zanna Anderson

NOWHERE is the joy of music more welcome than on the farm. In the days when the farm was more isolated, musical progress was difficult. Now all this has changed. Thousands of boys and girls have been to colleges where they received a fine musical training and have gone back to homes with radios that can, with a twist of a knob, carry them in a flash to the best music of the world's musical centers. They can jump from Paris to San Francisco, from New York to London, from Rome to Philadelphia, from Chicago to Berlin.

Talk about seven league boots! This is the day of seven thousand league boots. The music lover and the music student on the farm, with a weekly automobile run "to town" for a lesson (from a teacher who to-day is probably far better equipped than were the better metropolitan teachers of twenty-five years ago), now can have the most enviable opportunities for progress. Thousands of students are taking advantage of this, and we hear of musicales given by neighborhood groups that sound very much like those of the great music centers.

Yet there still are thousands and thousands of melodeons and parlor organs on American farms, and they are warily and properly loved. "Pop" comes in from the fields and picks out a few tunes. There may be callouses on his hands, but there are no callouses on his brain or on his soul. His love for beauty may be elementary, but he finds more joy in *Money Musk*, *In the Gloaming*, and *Beulah Land*, than many tired cars realize in the "Fire Bird" or "Tod und Verklärung."

The picture on the front cover of this issue is graphic and real. The artist, Miss Zanna Anderson, of Lincoln, Nebraska, has been nineteen years ago, in Holdrege, Nebraska. Her grandmother was a native of Sweden. Miss Anderson, from her childhood, has been especially gifted in drawing and painting. She studied at the Barnard School for Girls, in New York City, and also (1934-1936) at the Art School of the National Academy of Design, under Charles C. Curran, Karl Anderson and Charles L. Hinton, specializing in portrait painting. She has shown canvases in the last two annual exhibitions of the Allied Artists of America, in New York City.

The portrait on our cover, by Miss Anderson, is that of a Nebraska pioneer, Mr. Ernie Paine, painted in his farm home near Lincoln. The original is in oils in full colors; and it is 2 feet 11½ inches wide and 3 feet 3¼ inches long. The Etude is particularly proud to present this work of a girl in her teens, first because it has attracted very favorable attention from artists and second because the painter has worked all her life under extraordinary difficulties. Miss Anderson has not walked, from birth. Despite this handicap, she has developed her gifts in an exceptional manner, and has cultivated a disposition that has made her famous for her happy smiling good nature. She is very fair, with blond hair. She spends most of her time at her school and also takes a very keen interest in listening to concerts and operas. Here is a record of achievement which is in line with the ideals that The Etude always has promoted; and we are therefore very glad to acquaint our readers with the work of Miss Anderson.

This is the day of giant political activity. No matter which party you favor, if you are a teacher the article on Page 525, entitled "The Hour of Great Campaigns," may be profitable to you.

Listen to Your Own Voice

NOT so very long ago we heard an excited teacher giving a lesson to a nervous little pupil, and we concluded that one of the reasons why that particular teacher had not met with success was that the teacher's voice was insufficiently irritating and disagreeable. Every time the pupil made an error, the teacher literally exploded vocally, in tones that were enough to disturb the pupil's poise for the rest of the lesson.

Every teacher should remember that his job is to get results, not to make an exhibition of his temper.

Very few people ever think of listening to their own voices. Probably you have never heard a fine reproduction of your own voice as, for instance, the voice of a great moving picture star is reproduced. If you did, you might get a shock you would not soon forget.

Some years ago a vocal teacher in Italy suggested a method which one might employ to get a little nearer to the effect. He flattened out each hand and then put the right hand in front of the right ear, at right angles with the left ear, and the left hand in a similar way in front of the head, and with such a device the acoustical effect produced when speaking is quite different to the individual than when he hears his voice without such a means.

An American teacher sought to improve upon this plan by taking a piece of cardboard two feet square and cutting a hole into which the pupil inserted his face, leaving the ears behind the cardboard. When the speaker or singer employs this kind of baffle-board, the voice sounds quite different, and what one hears is far more like what others hear.

The teacher's voice should be agreeable, firm, clear and never irritating.

Pebbles or People

THE horror of much modern education is regimentation—the unthinkable stupid idea of trying to make each individual as much like another individual as possible. Mass education has been responsible for much of this. It presupposes such an asinine theory as that every child, because of the divine philosophy of equal right, has therefore equal capacity, and that each child should be given a pedagogical drill as nearly like that of every other child as is imaginable. Of course all sane teachers have been fighting this; but there are economic and social conditions which erect barriers, before which the efforts of the teachers become like a snowball barrage against a concrete-strengthened fortification. The City Fathers have just so much to spend, and Mrs. George Washington, Mrs. Tim O'Hooligan, Mrs. Antonio Saluti and Mrs. Moe Lipstein all are positive their children have the same receptivity as all others and therefore should have the same schooling in everything.

These fallacious forces turn the wheels of the great educational factories and succeed in filling the world with an over production of nonentities, who combine in future years to make life more and more difficult.

We once saw a machine that made pearls so like the real gems that they were hardly distinguishable. It turned them out by the million. In a week or so they looked just like pebbles.

Listen, you music teachers, to the words of the dramatic producer, Max Reinhardt, who writes in "Le Moins" of Paris:

"There are no two human beings who resemble each other. Yet men are squeezed between the conditions of life, shaken and tossed about, until they become as round and polished as pebbles we so greatly admire on the sea shore. All are equally insignificant and their polish is acquired at the expense of personality."

Pebbles or people—which?



JASCHA HEIFETZ

What Makes a Good Violinist

A Conference With the Eminent Virtuoso

Jascha Heifetz

Secured Expressly for THE ETUDE MUSIC MAGAZINE

By R. H. WOLLSTEIN

largely by teachers. The teacher who allows his student to play show pieces and difficult cadenzas at a time when he should be mastering correct scales, is doing the zealous young spirit in his care an incalculable harm. And so, to come back to what I first said about knowing one's self, I believe the best encouragement lies in allowing the student to feel his limitations as well as his strong points. In the end, this will do him the most good.

The Full Technique

THE PURELY TECHNICAL side of good violin playing is a rather difficult thing to talk about in any general way. On the general side, technique means the faultless manipulation of bow and strings; individually speaking, technique means the overcoming of the individual's particular problems. And since no two students' problems are exactly the same, it is impossible to lay down any definite set of rules for all violinists to follow. I believe, though, that every musical person is born with two different kinds of musicality. First, there is a feeling for music itself; and second, a very definite knack or aptitude for some special form of musical expression. Some people have a natural talent for the piano; others are born conductors; a third set have an inherent gift for the violin. This has nothing whatever to do with being musical. It is an entirely additional faculty; and the utmost care must be exercised in the education of musical children, to make sure that the proper bent is discovered.

The first step in technical development, then, is to make sure of the student's natural gifts. Perhaps the little boy, whom you are training to be a violinist, would make a brilliant pianist if he got the chance; while his sister who sits at the keyboard playing his accompaniments, should really be learning to draw a bow across the strings. How are you to know? It is hard to put into words any exact and definite method for detecting violinistic ability; but the experienced violin teacher ought to be able to tell very easily. The

student's individual way of handling the bow and strings, his personal interpretation of even the simplest melody, his tone—each and all of these may convey to the alert and trained ear whether or not the little pupil is naturally violinistically endowed.

If one is teaching a child the violin, simply as an added form of educational reinforcement, the question of inherent talent is, perhaps, not so important; although, even in this case, it is always better to train a young one along the lines of his natural endowments. But for the one who wishes to "make something" of a musical child, it is of the utmost importance to discover early whether this little violinist is really a violinist at all, or not. And, if he is not, then the kindest method of procedure is to discourage him. Let him try his hand at some other instrument, until it is discovered exactly where his talents lie. There is a sharply marked difference between musical ability and violin ability; and there is great value in healthy guidance into the correct line of effort. It can save a person a great deal of heartache later on in life.

The Proper Aim

WHY IS YOUR PUPIL learning the violin? That is a very wholesome question. If he is learning it simply as a bridge into music, your task will be quite different than if you are training a prospective virtuoso. In either case, however, a great deal more stress than is usual should be laid upon the foundations of violin study. I find, regrettably enough, that this most vital point is likely to be passed over all too casually. I have been working at the violin all my life, and I still feel that I am but a student of my instrument and very far from my goal. Other students sometimes come, after my concerts, and say that they wish to be able to play like me. I know that this is meant kindly, and, of course, it is gratifying to hear in such appreciation for a well intended compliment. I think it is a wrong way to go to work. Nobody should want to play "like" another person. The best anyone can hope for is to play excellently. It is only natural,

perhaps, to look upon the more successful executants as models, but never should one copy another violinist's work. To copy is to admit the defeat of one's own individuality. I would rather hear a young student play an interpretation that he has thought out himself, though it may be far from perfect, than to hear him try to duplicate the performance of the greatest master in the world.

A thorough foundation can go a great way towards doing away with this tendency to try to make effects the way a ranking virtuoso does. I often compare the training of the young violinists I hear, with the training that I got at the Conservatory of St. Petersburg. We had to pass an entrance examination before we were admitted for study, and the test was—what do you suppose? Not the Mendelssohn "Concerto"; not the Bruch "Variations"; but scales! The first test of violinistic ability was the ability to play a perfect scale. And throughout all the years of our study at the Conservatory, first stress was laid on just this basic mastery of violin technique. Even now, I still practice scales every day of my life. If I can play scales as they should be played, the rest of my work will come well. Sometimes, on tour, I have only fifteen or twenty minutes at a time in which to practice, between trains or business schedules. I devote that time entirely to scales and technical exercises. I play scales slowly, then more quickly, then very quickly indeed. I practice double stops, fingered thirds, sixths, octaves and tenths. I practice all these exercises *forte* and then *staccato*. I practice them on different strings. I was taught in this way and, aside from that, I believe in it heartily. Therefore I am somewhat amazed when young students come to me for auditions, and tell me that they have never played fingered intervals.

Sincerity First

WHEN A CANDIDATE comes to me for an audition, I ask him what he has prepared. In nine cases out of ten, he mentions some immense and impressive concert piece. Then I ask him to play to me

a nature to foment the good will of the publishers. Gounod approached several of them unsuccessfully. Colmbier, who later on became a partner in the old firm of Gallet et Colmbier on the rue Vivienne, consented to print the manuscript; but he offered only four thousand francs (around eight hundred dollars at that time) for complete ownership of the rights.

Gounod refused to sign the contract; and subsequently he met Choudens, an employee at the Ministry of Post and Telegraph, who also took care of a small publishing concern which he had established during his spare time.

Choudens' fortune amounted to eight thousand francs, or sixteen hundred dollars. He offered it all to Gounod, who accepted; and the investment proved to be a splendid one, since the house of Choudens, which still stands on the same old premises of the Boulevard des Capucines, made a respectable amount of money from the ever growing success of the opera, "Faust," indeed, has remained permanently on the posters of all the lyric theaters in the world, and it is perhaps the greatest "drawing card" of the repertoire, outside of "Carmen," although Bizet's work can scarcely be graded under the same denomination of "classic opera."

A Rare Popularity

THE TWO THOUSANDTH performance of "Faust" at the Paris Opéra alone, was given on the 31st of December 1934, with a great display of solemnity. The crowning of Gounod's bust took place in the presence of the president of the Republic; and the leading artists of the company appeared in a parade featuring the costumes of the Gounod repertoire.

If any of the listeners of the first night in 1859 were present at that ceremony, which is by no means impossible, they must have been amazed to see the same two events. As they say in France, "much water had passed under the bridge."

But the ultimate success of "Faust" and its wide popularity are legitimate and fully justified by the high quality of the music. It stands out most conspicuously among the whole of Gounod's production. No other of his works contains the same rich substance, the same melodic purity, the same dramatic sweep, the same forerunners of modernism (see the prelude); and even "Roméo et Juliette" and "Mireille," which stand next to "Faust" in public favor, rank only far behind in intrinsic musical value.

This probably contributed to accredit the story that Gounod was not in reality the composer of "Faust" but had purchased it from a young musician in need who had died at an early age. The truth lies elsewhere, and it was probably his enthusiasm for the work of Goethe that prompted to Gounod the lovely or powerful score which now stands supreme after a hard fought battle.

Gounod reaped a rich material reward from "Faust." Visitors of Paris will find his palatial mansion located in the fashionable district of the Plaine Monceau, at no. 1 rue de Montchaun. There he lived most of the year, and migrated to Saint Cloud, only a few miles away, for the summer. His country house was built in the center of a large garden, among lawns, shady trees and flower beds. It is the second large estate on the left side of the steep road which climbs up hill toward Versailles, after leaving the Rond Point de Saint Cloud.

It is interesting to know that in his early years Gounod had developed a real talent for water colors. He had even thought of devoting his life to a painter's career. Many of these sketches adorned his home, next to a collection of relics among which were a lock of hair and a small cross of the Legion of Honor having belonged to Beethoven, some flowers picked by Gounod himself on the grave of the German master, and a pianoforte of black mahogany which the father of "Faust" had

transformed into a writing desk and on the lid of which he had engraved these Latin words with a needle point:

"Fris laboravi, non inquam volui, sed inquam petui."

Gounod's career was not exempt from failures. But if several of his endeavors did not succeed, no other achieved such a colossal *faux* as did "Le Tribut de Zamora." This meant a hard blow to the publisher Choudens, who had bought it outright for the considerable sum of one hundred thousand francs. And to finish with a typically French "bon mot" connected with this last episode:

One day on the boulevards, Gounod met Choudens who wore a magnificent new fur coat.

"Ah, ah! here is 'Faust,'" the composer chuckled ironically as he pointed to the expensive garment.

But Choudens smiled sadly as he touched with his hand his shabby looking old hat, a poor match indeed for the sumptuous fur coat; and he replied, "yes, my dear master; and here is 'Le Tribut de Zamora'!"

Musical Repartee

It is said that the Irish pianist, John Field, was asked on his death bed by a clericant.

"Are you a Papist or a Calvinist?" The dying artist responded, "Alas, I am only a pianist."

The wit of Moszkowski was very biting. An arrogant and once too successful pianist was bewailing his poverty. He said, "If I could earn money enough, I would take a vacation in the south."

"Why don't you give a few less concerts?" remarked Moszkowski.

Why Every Child Should Have A Musical Training

By Sarah Wolfson

(One of the letters which just missed winning a prize in our recent contest under the above heading)

THE STUDY of music has become as necessary a part of every child's education as is spelling or reading. It used to be reserved for the talented and the pampered. But music is too important a phase of life to be reserved for the talented, or to be considered merely an adornment.

We hear music daily—through the radio, the victrola, the player-piano, at concerts and at the theater. Shall I then say: "I hear music frequently and enjoy it; it brings me into contact with beauty, and thus uplifts me; why should I study music when I enjoy it with less effort, by listening?"

True, one can enjoy the purely physical sensation of meaningless sounds that constitutes untutored listening. It is vaguely agreeable. But musical enjoyment is more than this. To get it at the fullest, one must be aware of a complete, symmetrical structure, realize the presence of a pattern, get the composer's viewpoint, and see that music is more than the sensation of sound upon eardrums. Then only can true enjoyment be attained, through understanding. Thus the statement, "I shall listen to music instead of studying it," contains a fallacy; for one must study it in order to listen intelligently.

Listening to music intelligently is uplifting. But any one who plays or sings gets many times more pleasure from it, however humble, performance, than

from a most artistic performance which he hears. He has a sense of power and achievement in his own work. He has the sublime force in himself; in critical moments he has an emotional safety-valve in his ability to pour his soul into music. He identifies himself with the composer, feels and reproduces his emotional experiences, and gets as near as he probably ever will get, to creation, the most exalted experience in human power. Listening to music can never give the pleasure of performance.

Moments of exaltation are few. Music would hardly deserve to be called a necessary study, if it belonged only to rare moments. What is its relation to our daily lives? Why does the educator stress its importance for the average child? Educational theory has changed. It used to be an acceptable viewpoint to believe in developing a child's talents, not attempting to train him in branches for which he showed no aptitude. Modern pedagogy, however, aims to develop all the faculties of an individual, to make him a many-sided personality, to make him an interesting, individual, with many things to think about and to do. It would exercise him in those branches in which he is weak, so that he may become strong in them. Does he lack musical ability? Teach him music, and improve it. Train his ears, his fingers, his muscular control, his aesthetic sense. Broaden his life by giving him this additional facility.

We no longer teach music only to the talented. We teach it in order to foster undeveloped qualities; for the sake of the individual, not for display purposes. Let the musical child cultivate the latent phase of his personality. Give him the educational benefit of musical training, and let him profit from the aesthetic beauty that will then, for the first time, be revealed to him.

Music in Public Schools

THE FOLLOWING letter, from a noted grandson of the great Dr. Lowell Mason, is of special interest. Henry L. Mason is one of the firm of Mason and Hamlin.

To the Editor,
I have read with interest the tribute to Lowell Mason on page 263 of the current issue of THE EDUCATOR.

But, with all interest, I cannot refrain from pointing out what I believe to be a misunderstanding in the tribute. The first sentence states that "Public school music in America is just one hundred years old." Now this is not in accordance with the facts. I maintain. For it was not until the month of January, 1838, that the school board passed a vote authorizing the music committee to engage a teacher of vocal music in the various public schools of Boston.

Until that time, though music had been permitted here and there in the public schools of Boston, it was not included in the curriculum officially, similar to other branches. It was in 1838, and not in 1836, that music was included as a regular subject of study in the public schools (grammar) of Boston.

The date has frequently been stated as you have given it, but it is not correct. Very truly yours,
Henry L. Mason.

THE EDUCATOR

Neglected Phases of Piano Practice and Playing

By Dr. Sidney Silber

DEAN OF THE SHERWOOD MUSIC SCHOOL

THE WORKINGS of the human mind are so extremely complicated that it were folly to lay down any system of study which might imply a guarantee of equally fine results with every person. The fact is, that all we learn through various agencies and channels. It is, therefore, less important how we study than that we study! Briefly, study implies painstaking mental observation, examination and analysis.

Practice

PRACTICE, on the other hand, means intelligent preparation, repetition and testing as to whether mental impressions are really being translated into living musical sounds. While study requires that we learn what to do, practice is the means of solving our problems. The individual needs of pupils are of so varying nature that any one system, no matter how excellent in theory, can scarcely be expected to apply to each person with equal validity. Nevertheless, in discussing practice, we are on safer ground. Have you, for example, ever tried any, or all, of the following plans of practice?

1. Play through a composition (technical exercise, study or piece) every *sa-so-wa-y*, in strict meter, without pedals and uniformly softly.
2. Same as above, but *uniformly loudly*.
3. Same as 1, but with all of the indicated dynamic fluctuations.
4. Accelerate the movement by slight stages, until the required or desired tempo is attained. (Important note: No musical composition ever can be fully recreated, if there is but one rate of movement—that is a meretricious one throughout. To be free, as music always must be, the movement must be rhythmical—not metrical; and hence, it is a mistake to assume that metronomic marks imply a slavish adherence to uniform pace. Metronomic markings, at best, imply merely average rates of movement.)

To elucidate further my thought on practice, a personal experience with that clever piece, *The Bumble Bee*, by Rimsky-Korsakov, as transcribed by Rachmaninoff will serve. (By the way, this piece is originally and more fittingly entitled *The Flight of the Bee*.) In practicing, there were experiments in all of the ways that have been outlined. It was tried and found, when played according to directions 1 and 2, to require five minutes by the watch. By slight stages each repetition was accelerated until finally it was played in from forty to fifty seconds. The fact that the period of mastery was but one week, is relatively unimportant. Some individuals may require twice, three or four times that interval of time, and others, less. The only important item is: *Do you succeed?*

Dynamics

NO ONE will gainsay that a large dynamic range is a most desirable part of the efficient pianist's equipment. To attain this, it is well to practice very softly (without using the shift or damper pedal) and to increase the gradations of tone by slight stages. Try to extract as much as you can in the way of dynamics and speed, from the keyboard alone. Then, and only then, employ the pedals in their rightful functions, that is, as accessories and magnifying mediums.

The average piano pupil has about three different dynamic intensities in his play-

ing; namely, *p*, *mf*, and *f*. While this equipment may be adequate to cover a large range of compositions, up to the fourth grade of difficulty, it is decidedly inadequate for the more difficult works. Even the first rate artist (and it is the successful one whose example we should emulate) has the following dynamic controls:

The dynamics *pppp-ppp-ff-fff* are more or less aerial illusions. *Fortissimo*, meaning loudest and *pianissimo*, meaning softest, are superlatives. However, in music, as in poetry, it is possible to have what may be termed double superlatives, or even triple superlatives. Take, for example, the following line from Mark Antony's funeral oration, from Shakespeare's "Julius Caesar"—"This was the most unkindest cut of all." In music, the "illusion" of *ppp* or *pppp* is produced by a thinning out of the musical web (which is furnished by the text) and by retarding the pace. With *fff* or *fff* the opposite procedure is in force.

The ending of *On the Banks of the Sacred Ganges*, Op. 92, No. 3, from "The Magic Book" by Walter Niemann, illustrates some of these points.



The Proper Finger

FINGERING often plays a very important rôle in correct execution. While intelligent fingerings may be serviceable for one type of hand, they may not fit yours. Why not, then, try to find that which is best suited to your hands? Here is an interesting problem, taken from among hundreds. Suppose the following appeared in a composition:



Ex. 2



How would you finger it? Taking the natural sequence of fingers, 1-2-3-4-5, would scarcely enable you, even with extended practice, to produce the required *crescendo* and *sfzando*; for the fifth finger is too short and relatively too weak to carry out the latter requirement with ease and security. If, however, you fingered it, 2-3-1-2-3, or, better still, 1-2-3-4-1, you would easily negotiate the passage, and that without any laborious repetition. The fingering, 1-2-3-4-1, may possibly prove a bit awkward at first, but, with a little practice, and by turning out the thumb and literally "attacking" the E-flat on the first joint (not on the tip of the thumb), the required result will be easily attained.

Fingering may thus serve various ends. It may be for convenience, taking natural sequences; or it may be irregular, to serve special requirements.

Redistributing Notes

MANY EDITIONS present problems where ingenuity is often called into play in the matter of distributing notes otherwise than printed. Take, for example, the opening measure of Beethoven's "Sonata Op. 11." In all of the editions it is printed as the master originally wrote it,



Ex. 3

A little practice will readily convince one that all of the requirements of the text can hardly be met with ease and certainty. If, however, it is played as follows:



Ex. 4

it at once becomes very simple. And now another citation, from Chopin's *Impromptu in A-flat*. In all of the distributions the following passage is printed thus:



Ex. 5

SIDNEY SILBER

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The Art of Counting

By Francesco Berger

This article, published posthumously, is from the pen of the distinguished musical pedagogue of London, who was active up to within a few hours of his death in his ninety-ninth year.

IT IS IMPOSSIBLE to overestimate the importance to the pianoforte student of contracting the early habit of counting while practicing. When the competent teacher has again and again to remind the student to count, it is of no use for the student to reply, "I do count, sir; but I count to myself." The competent teacher must insist, not only that the pupil shall count, but also that he shall do so sufficiently loudly to be heard by himself even when playing *forte*.

The truth is, that right notes and right time (the result of right counting) are so essential, is less important than the two qualities named; for, after all, it is quite possible to play a passage with musical expression, but with wrong fingering; while it is quite impossible to create a correct musical feeling if out of time.

The order of importance into which pianoforte playing is divided consists of notes, time, right time, right fingering, right touch, right phrasing, right coloring, right pace, and right pedalling. It will be noticed that this order presents a gradual *diminuendo*, and that right notes and right time take precedence over all the other qualities.

The Italian composers, especially those of operatic music, are very fond of "compound time," particularly of nine-eight and twelve-eight. When the student meets with such an instance, if the pace be quick he may find it irksome to count in numerical order from one to nine or one to twelve, in every measure. His task may be varied by counting his beats as follows: One-or-an, Two-or-oo, Three-ee-ee and Four-or-an; or One-and-one, Two-and-and, Three-and-and, and Four-and-and.

In some very modern music some times encounter a group of four notes

in the right hand to be played at the same time with three in the left, or *vice versa*. The student must decide whether he will give precedence to the left hand triplet and allow the right hand to come in as best it can, or will give precedence to the four notes of the right hand, and allow the left hand triplet to come in as best it can. In some other place, we may find a left hand arpeggio extending over two octaves to comprise nine or ten notes instead of the customary eight. The student must decide where to make the break of hand, giving a slight accent to the first note in the second group.

Peculiar Personal Traits

IT IS RATHER CURIOUS that some musical artists, distinguished in every other direction, have an inherent failing in a particular one. I once knew a celebrated violinist—a good musician and a fine performer—but a bad trier. In a trio or quartet one could never be sure whether he would enter too soon or too late. Ernst, one of the greatest violinists of all time, always played slightly out of time, and Renconi the great baritone, though a fine artist, always sang flat. Saint-Saëns always hurried his tempo when playing the piano, and his *fortes* were always too piano, and his pianos always too *forte*, so that his performance was a singularly monotonous one.

The modern concert goes much for which to thank the metronome, which chronicles for him the precise pace at which a composition is to be counted. I am not certain whether Maelzel, the inventor of this most ingenious little machine, ever enjoyed full credit for his invention, to hope he received its equivalent in cash. Without the metronome, how would it be possible for us to determine whether Mengelberg in Vienna is conducting Strauss or Sibelius at just the pace that Ronald is doing in Eastbourne?

The orchestral player on the fagotto, work by an old master, have occasion to count as many empty measures as to play full ones in a composition. After a first rehearsal, he might, perhaps, rely on the work of his conductor's glance, for coming in at the right moment; but he generally grows so attached to his sheet that he prefers consulting it afresh at every performance.

Which recalls a cheerful anecdote. An Italian fagotto player, on going out one evening to serenade his lady love, took with him his orchestral part in a then popular overture. When he had played a few measures she appeared at her open window and waved him a kiss on her fingers. Then, as there was no more music, she concluded he had gone, she closed her window, blew out her light and went to bed. But the dear good man had not finished, he was patiently counting his eighty-four measures of rest; and, when he had done so, resumed blowing, though she was already in the Land of Nod. This could not have happened had the music been by a living composer; for he not only keeps his entire orchestra fiddling and blowing without pauses, but often requisitions the aid of a specially constructed tuba-billy or Ballysaxophone, without which a perfect interpretation could not be secured (see masterworks as "The Ladybird's Dream" or "The Hangman's Whimper").

As pros of counting, I recall a play entitled "The Private Secretary," which some years ago had a long run in London. It contains an amusing scene in which the heroine, seated at the piano, asks her lover to do the loud counting for her while she plays. He innocently proceeds to count aloud up to a hundred; and, when he reaches that figure, inquires whether during the remainder of her piece he may be permitted to count the pages instead of the measures.

To beat time with a baton, during an orchestral performance, may appear to the uninitiated a not very arduous task. In a six-eight movement, to beat one down stroke and one up stroke is the poor devil in the orchestra count six in a measure, or in a nine-eight movement, to beat one stroke while the poor devil counts nine in a measure—may seem a very unusual division of labor; but that was all that was required of the conductor of old. In of-to-day, however, has so much more to do, that I have sometimes seen a celebrated conductor, after a successful performance, all but stagger off the platform and make for the nearest sea, in a state of mental and physical prostration.

Art Progress

BECAUSE THE METHODS of a conductor differ slightly from those of another, it was formerly held that an orchestra could not give us its best music, playing under a baton to which it was accustomed. For this reason, such an organization as the Philharmonic Society made their practice to engage the same conductor for an entire series of concerts. But in theory has now been exploded. No demonstration is perceptible in the performance of an orchestra because conducted by different men, provided they are all competent, that the audience finds additional interest in hearing the identical work under A-bat and under B next week. Indeed, there is no risk of their attention being diverted from the music to the conductor, and of their noting his personal appearance, his mode of dressing and his general manner, as keenly as they note those of a celebrated danseuse in a ballet.

Let me finally assure all concerned that no man, ever will regret having contracted the habit of counting aloud. My long experience teaches me that the lung exercise is the safest road to larger accuracy.

Teusony has been much ridiculed by musicians for his allusion (in the poem "Mand") to an orchestra consisting of "flute, violin and bassoon"—a weird and ineffective combination, it is true, but not beyond the bounds of possibility. From two to four bassoons are always to be seen in a full symphony orchestra, and at least two in concert bands. The bassoon may be recognized as a large woodwind instrument more than four feet long, having the appearance of two tubes lying parallel and close together, but in reality, being one tube about eight feet long bent back upon itself. It is played through a metal "gooseneck," by means of a double reed like that of the oboe, but broader. The gooseneck connects with the upper end of the shorter tube. There are twenty keys, more or less (the number varies in different makes); and the instrument has a large compass—considerably over three octaves—starting at B-flat below the bass

the top right hand notes can be held with the sostenuto pedal.

In the familiar *Invitation to the Dance* of Weber, we find

The Sostenuto Pedal

By Helen Oliphant Bates

is being held by the sostenuto pedal, the damper pedal may be added and may be changed with each change of harmony, without lifting the organ-point.

In the *Fine*, measures 43-68, of Schumann's *Papillons*

we find a good example of an organ point played by the aid of the sostenuto pedal. This "D" cannot be held by the damper pedal, because the left hand is needed for other work. It cannot be held by the damper pedal, because the raising and lowering of the damper pedal (whenever the change) to clear the harmony would blot out the organ point.

In the same *Fine*, measures 70-73, 74-77, 78-84.

Ex. 1

Ex. 2

Ex. 3

the top right hand notes can be held with the sostenuto pedal.

In the familiar *Invitation to the Dance* of Weber, we find

a chord held through three measures, with the right hand playing a chromatic run. The chromatic run would not sound clear if blurred by the damper pedal, but the passage would sound dead without any pedal. Here, then, is another place where the sostenuto pedal may enrich the harmony with out blurring.

The intelligent pianist, who will not blot out the possibilities of the sostenuto pedal, will use the chromatic run to his inspiration of tone poems.

"The sweet way not to fail is to determine to succeed."—Sheridan.

THE ETUDE

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by
VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Something Interesting About The Bassoon

One Of the Most Fascinating Instruments In the Orchestra

By Edwin Hall Pierce

IN ONE OF THE early issues of the old newspaper in Maryland there appeared a news item relating to a thief who had just decamped with a horse and a good bassoon, both belonging to the same owner. In the present day, he more likely would have taken an auto and a saxophone; but evidently the bassoon was a popular instrument at that date, just as the flute was at a somewhat later period, or about the middle of the last century.

There was a time when the bassoon was not infrequently used in connection with church choirs, to support the bass; and even more commonly in small dance orchestras. One recalls the allusion to it in Coleridge's "Ancient Mariner," where a wedding guest is detained against his will from the opening of the festivities:

"The wedding guest now beat his breast,
For he heard the loud bassoon."

Teusony has been much ridiculed by musicians for his allusion (in the poem "Mand") to an orchestra consisting of "flute, violin and bassoon"—a weird and ineffective combination, it is true, but not beyond the bounds of possibility. From two to four bassoons are always to be seen in a full symphony orchestra, and at least two in concert bands. The bassoon may be recognized as a large woodwind instrument more than four feet long, having the appearance of two tubes lying parallel and close together, but in reality, being one tube about eight feet long bent back upon itself. It is played through a metal "gooseneck," by means of a double reed like that of the oboe, but broader. The gooseneck connects with the upper end of the shorter tube. There are twenty keys, more or less (the number varies in different makes); and the instrument has a large compass—considerably over three octaves—starting at B-flat below the bass

the tone of the bassoon blends beautifully and unobtrusively with any and all instruments; and for this very reason, it is not always easy to distinguish in the tone of a large orchestra, except when it has a solo passage. The lowest register is noble and broad, and when played loudly, capable of a somewhat threatening quality; the medium register is less incisive and has an agreeable dryness; the upper register is sweet, until one reaches the difficult highest tones, which have more of an intense and

excited quality. Ravel makes some use of these tones in his *Ballet*, but they are avoided by most composers.

Many of the tones on a bassoon are capable of being produced with several different fingerings, each giving slightly different qualities. This adds to its power of expression, in the hands of a master. Unlike the flute, clarinet, or the brass instruments, the fingering is not consecutive or logical, but highly complicated and apparently unreasonable, except in the lowest octave. Not only that, but bassoons, even of the same make, will be found to differ from each other, and from the charts given in instruction books; so that a player cannot change from his own instrument to another without considerable practice on the strange one. This is most true of the "Jancourt system" (French) and the older German instruments; the modern German maker Heckel has succeeded in improving and slightly (but only slightly) simplifying the fingering, and making his instruments more uniform. Attempts have been made by some inventors to reconstruct the plan of the instrument so that the fingering becomes consecutive and logical; but the result has been a loss of the true bassoon tone, and the presence of a somewhat blatant quality.

Its Use Not Limited

IN ADDITION TO THE use of the bassoon in orchestras, it is of great value also in chamber music. The combination of flute, oboe, clarinet, horn and bassoon is a quintet in a way, and a standard one, comparable to the string quartet, and has been much written for by composers, classical and modern. Another very effective combination, of which Mozart and Beethoven each has left us one fine example, is that for piano, oboe, clarinet, horn and bassoon. Beethoven wrote three interesting quartets in this manner. Gustav Schreck (the present writer's teacher), a

fine sonata for bassoon and piano. Concertos with orchestral accompaniment also exist, and they are played, though somewhat infrequently, the most familiar perhaps being that by Weber, which, in recent years, has been heard more than once over the radio.

Besides the more serious and beautiful uses, the bassoon has the distinction of being the clown of the orchestra; being capable of several very grotesque effects, including the cackling of a hen, the bray of a donkey, and so on. It has the power, too, of making an extremely delicate *staccato* much more so than the clarinet or bass clarinet. It seems strange that modern jazz orchestras, always on the search for weird novelties in tone color have not availed themselves of it more largely. Probably one reason is that really able players are scarce, the instrument being by no means as simple to master as, for example, the saxophone.

Players of the different instruments in the orchestra are apt to be distinguished by certain peculiar, characteristic traits. The flute has no use at all for the clarinets, but quite readily tolerates the oboe, although the latter is apt to be a little high strung and nervous. The tuba is apt to be a little phlegmatic; the bassoons, like the violas, are generally modest and unassuming. A certain orchestral conductor (whose name, should it be mentioned, would be familiar to all), when returning to New York from an out of town concert, found himself seated beside a man whose name he vaguely recalled, but whom his memory could not place. From his conversation, the man seemed to be a musician; and tactfully sparring for an opening, the conductor asked him, "Let me see, have I ever heard you play anywhere, I wonder?" "I'm not sure," was the quiet reply, "I play only second bassoon in your orchestra!"

The Trumpet The Melody Instrument of Knights

By Nollie Preston

THERE IS a supposition that the trumpet (Italian, *tromba*; French, *trompette*; German, *Trumpf*) was invented by several different groups among the people of the early ages. This may have come from the fact that, judging from what has remained of the early instruments, there were different forms of the trumpet in use among these groups. In the Old Testament one reads that Moses ordered two trumpets of silver to be made, which were given to the priests to be used in the high services, in order that the ceremony would be more impressive. The Israelites taught their people that the trumpet was of holy origin. For that reason its use was restricted to the priests and it was not to be handled by the ordinary folk. It was sacrilegious for any man of the people to play on it. The trumpet

in use at this time was in the form of a long, straight, slender tube, widening near the bottom into the shape of a cone. In Arabia, the trumpet belonged to the equipage of kings and their generals. The Egyptians and the ancient peoples knew different trumpet, the form as well as the tone differing greatly among them. In fact, there is probably no other instrument which, down through the ages, has changed in form as often, and so much as has the trumpet. In the old writings, for example, those of Eustatius of Epone, Salla, Athina, Carnix, Papfabagon and Medina, there is mention of an instrument called reeds. These authors all speak of instruments which are the forerunners of the trumpet. In East India there existed an instrument which was over eight yards long,

called *Keren*. In Persia, there was one of twelve yards in length, called *Kerney*. Both instruments were of copper. In old Siam there was one called *Tro*, made of wood. The Mongols and Tartars also had one of wood. This one was called *Ja*. The Greeks apparently were the first to use the trumpet in war. According to Homer, trumpet calls could be heard before the walls of Troy—this, about 1180 B. C. Under Alexander the Great, victory was proclaimed by the trumpet, and the accompaniment of trumpet calls. The Romans used them in peace time as well as in war and they were sounded especially when the emperor made a triumphal march. Constantine the Great, the last ruler of the univided kingdom, was accompanied on his march through Constantinople, with

mounted trumpeters and tympanists. The Germanic tribes must have learned of the trumpet, which, until then, had been strange to them, through the invasion of Caesar and his Romans, about the year 58 B. C. Whether the Germans were at first able to form the instruments out of metal or of horn, they used the horns of oxen, is a question.

For the tournaments of the knights, during the reign of Emperor Henry I (919-936), trumpets were sounded to call the participants to their places. Fugger writes in his book, "Im Ehrenspiegel": "When, in the year 1405, Maximilian I rode against the king of France, his appearance was on a certain day. Neither spoke a word and when the trumpets had sounded for the

(Continued on Page 517)

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By Dr. John Thompson

Analysis of Piano Music
appearing in
the Music Section
of this Issue

BENEATH A SOUTHERN MOON

By FREDERICK A. WILLIAMS

The southland of Mr. Williams' musical imaginings is undoubtedly Southern Italy. —So strong is the Italian flavor of this composition in both rhythm and melody. The entire piece is written in the form of a dramatic and colorful rhythmic accompaniment suggesting the plucking of a guitar against a lyric melody in the right hand.

Pedal strictly as marked, throwing off the pedal on the third eighth of each measure. This will have the effect of sharpening the rhythmic line. The right hand, in thirds, carries very much the same rhythmic outline as the accompaniment. Make a real distinction between the sustained notes and the *staccato* notes of the right hand. Note that the last two eighths in nearly every measure are detached. Dynamics range from *piano* to *forte*, everywhere clearly marked.

SERENATA

By CAMILLE W. ZECKWER

A serenade of an entirely different type is this *Serenata* by Camille Zuckewer in which an interesting bit of syncope appears in the left hand accompaniment. The left hand chords are sustained with the help of the pedal. Carefully phrase the right hand as indicated, with a rather sharp release at the end of each curved slur.

The second theme opens in the key of F major but passes through an interesting modulation into A major, the dominant key of D major which is the key of the first theme.

The character of the second theme suggests somewhat. Syncope is pronounced and there is more of a barcarole swing in evidence.

The passages in sixths in measures seven and eight will be the better for separate practice. At first practice these in broken form and later play them together. This will help in developing the *legato* treatment indicated. Lend your best singing tone to the melody and roll all broken chords gently and gracefully.

SPANISH DANCE

By F. G. RATHBURN

What rhythms in all creation are more fascinating than those of old Spain? In Mr. Rathburn's number *THE ETUDE* presents an interesting addition to the pupil's recital repertoire.

Do not forget that rhythm is the first essential in playing dance forms. Therefore establish good rhythm at the outset and preserve it throughout.

The tempo for this piece is *Allargato*. The first theme begins *piano* rising to *fortissimo* as it approaches measure 16. Over the passages of eighth notes use a light bouncing *staccato*; and make the most of the occasional *sostenuto* notes—indicated with the little line above each. Notice that the bass line is sustained and slurred into one another.

The second theme is in the key of the dominant, F major, and is played *mezzo-forte* for the first four measures, answered *piano* in the next four. This alternation is in effect throughout the section. Let the grace notes in the right hand be tossed off sharply and crisply, and play very lightly. A third theme is introduced at measure 53, this time in the subdominant key, E-flat major. Play this theme with a sustained manner. The melody is doubled between the left hand

and the upper voice of the right hand. Use the finger which plays the right hand melody note, as a pivot upon which to swing when playing the accompaniment chords.

DANSE RUSTIQUE

By FELIX BOWROSKI

Still another type of dance, this time *pastorale* in character, is the *Danse Rustique* of Felix Borowski, the Chicago composer. Far from suggesting the middle western scene, however, this dance takes us back to an earlier age and suggests European peasants on a village green. It is interesting to observe that all ages and all races, almost from the beginning of man upon the earth, have found expression in the dance. Almost every country has its own peculiar and characteristic dance rhythms. It is amazing, too, to consider how many different types of dances are possible, in three-four meter alone.

The first theme of this piece calls for *staccato* treatment at moderate tempo; and this makes effective contrast with the second theme in the subdominant key. Be sure that the melody notes in the right hand of the second theme literally sing. The melody is indicated by the notes. The left hand chords are sustained with the help of the pedal. Carefully phrase the right hand as indicated, with a rather sharp release at the end of each curved slur.

NODDING FLOWERS

By GEORGE S. SCHULDER

Undeniably the most popular of all dance forms is that of the waltz; and Mr. Schuler's little composition adopts this medium for its vehicle.

This piece opens with the melody in the low voice of the right hand, the upper part of the right hand supplying the chord accompaniment. In the sixth measure this process is reversed, the melody appearing in the upper voice of the right hand. The rhythm in this dance music should "flow" rather than "crackle." The best singing tone to the melody and roll all broken chords gently and gracefully.

The tempo is fast, *Presto*. Count six to the measure at first. Later, as speed develops, count two to the measure, a dotted quarter to each count. Finger action must be such that all notes are clearly articulated. Play this music simply but eloquently, resisting any attempt at exaggerated effects. The few expression marks are important and should be closely observed. Only the cadence at the end of the piece is effective in the interpretation of this perennially fresh Bach study.

THE VAST HEAVENS

By GEORGE BALLET NEWS

A scion of the famous Nivin family provides *THE ETUDE* this month with a good study in chord playing. It calls for freedom of arm attack, responsive, breadth of style and general "sweep" in the majestic trills. The pedal will be found to be a very important factor in developing this total picture if used exactly as marked.

A point to remember is that power without tenderness is the watchword in producing big, full, "liquid" chords. Study the modulations carefully and be sure the melody is always distinct and never lost in the maze of chords. But up to effective *fortissimos* but never ponder. The title gives, in no uncertain terms, the clue to good interpretation. Let a feeling of the vastness permeate the measures of the entire piece.

SUMMERTIME

By HOMER GRUNN

This small pasted makes a fitting study for a time of the year which is vividly in the consciousness of most of us. This little composition by Mr. Grunn may seek its out, in the midst of stifling city heat or while enjoying country or seashore breezes, it carries its own breeze, of refreshment. In the summertime of Mr. Grunn's music all is mild breezes, flower-fragrance, cool, shining pools and fleecy white clouds rolling overhead. It opens peacefully with the theme doubled between the hands, then played *pianissimo*. The music here both the damper pedal and the *una corda* (soft pedal). The *una corda* is applied in this case, not only for softness but also for the quality of tone which results from the use of the left pedal. It is of course obvious that the damper pedal must be employed with great care, to avoid blurring.

The second theme is quite a contrast in mood and style and offers an interesting interlude. Notice especially the triple figures occurring in this section. While clearly defined, they should not be hurried nor too sharply marked. If one has sense before the change to the left hand, the triplets here is a shining opportunity.

After the reentrance of the first theme, the piece closes with a short *Coda*.

GIGUE

By JOHANN SEBASTIAN BACH

The Gigue is one of the most ancient of dance forms; its name is derived in all probability from the gigue, a form of bass violin which was used to accompany dancers far back in the ages when dancing, as we know it, first began.

One country after another adopted the Gigue with consequent variations. It is still a most popular dance in Ireland, under the name of *Jig*. Italy claims, however, the origin of the dance. Bach frequently made use of this form; and many examples of it appear in his sonatas, partitas and suites. The Gigue in the "Second English Suite," is well known as a model and should be in every student's repertoire.

The tempo is fast, *Presto*. Count six to the measure at first. Later, as speed develops, count two to the measure, a dotted quarter to each count. Finger action must be such that all notes are clearly articulated. Play this music simply but eloquently, resisting any attempt at exaggerated effects. The few expression marks are important and should be closely observed. Only the cadence at the end of the piece is effective in the interpretation of this perennially fresh Bach study.

VAISE IN A MINOR

By EDVARD GRIEG

The real origin of the waltz is lost in the gray mists of the past. Because of its development in Vienna many people have come to look upon it as a Viennese dance. The waltz is an Austrian—German—man—or at least Austrian—in character. A Grieg waltz, despite this fact, is by no means German. While Grieg's early training was under German masters, and his earlier compositions are obviously patterned after the German school of writing, he quickly developed his own style. Evidence of this is the waltz here to be found in this little waltz. The Norwegian atmosphere is reflected from the very measures.

Be careful to phrase the first beat into the second and toss them off sharply as indicated in the left hand. This immediately

establishes a characteristically waltz swing.

The second theme, beginning at measure 19, will be found much easier to play if the melody (the left hand part) is taken by the right hand, allowing the left hand to cross over and play the accompaniment chords. This section is played more tranquilly than the first; and the melody should be made to sing with all possible resonance.

MORNING CALL

By M. L. PLESTON

Short first grade studies in *staccato* and *legato* are not overabundant. Here the right hand uses *wrist staccato* and the left *finger staccato*. The *legato* passages should be played with finger *legato*. *ing Call* is only two lines long but it makes an interesting teaching piece, since it develops something of the *legato* and has the advantage of being tuneful.

The four-line verse helps the young pupil with imagination.

IN THE KINGDOM OF THE GNOMES

By ADA RICHTER

Here is a second grade piece, descriptive in character and developing the melody playing. The melody is carried in the bass to suggest a certain gnomish quality to the tune. It will be noticed that in the first tones in each hand the player will soon get back that feeling of solidity and security, which are so important in piano playing. Next, I would recommend those excellent "Hand Equalization Studies," based on Czerny exercises, by Reuben Koskoff; or, if you prefer, any one of the three volumes of Czerney-Liebman studies which fits your technical needs. Any of these books may be secured through the publishers of *THE ETUDE*.

THE CROCUS

By SHIRLEY FORBES

A little cross-hands piece for the first grade. Notice that the piece begins on the sixth beat (a weak beat). It is important that the accents be correctly placed. The melody begins with the right hand in the treble, answered by a phrase in the bass, also played with the right hand—passing over the left.

The first section is in G major and the second in D minor. The melody will find many easy tone accompanied by words which make it possible to teach it also as a song.

WAY UP NORTH

By JOSEPHINE SHEPHERD

A little study in *staccato* chord playing mixed with ascending and descending scale runs. The tempo is fast, *Presto*. Count six to the measure at first. Later, as speed develops, count two to the measure, a dotted quarter to each count. Finger action must be such that all notes are clearly articulated. Play this music simply but eloquently, resisting any attempt at exaggerated effects. The few expression marks are important and should be closely observed. Only the cadence at the end of the piece is effective in the interpretation of this perennially fresh Bach study.

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THE ETUDE

THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

Adult Beginners

Two things I wish to know. I am at adult level and music is my hobby. (1) What book do you recommend for the beginner? (2) What is the best course to pursue in reviewing?—M. K. S. D., New York.

(1) For a good foundation in pedal studies, I warmly recommend the "Pedal Studies" by Dr. J. M. Blose (Opus 35), also the "First Steps in the Study of the Pedal" by Carol Sherman.

(2) Since you give no hint as to your musical background, grade of advancement, amount of time for daily practice, or present state of technical "fitness," it is difficult to advise you properly. You should, of course, secure the best teacher in your town, one who understands your present aspirations and who will guide you very carefully. For a while you ought to play music well below the grade at which you stopped. For technical, first take good doses of chords, especially the diminished seventh chord in all possible ways—chromatically in arpeggio intervals, in various octave positions, *fortissimo* and *pianissimo*, fast and slow. By practicing these chords carefully (players four or five tones in each hand) you will soon get back that feeling of solidity and security, which are so important in piano playing. Next, I would recommend those excellent "Hand Equalization Studies," based on Czerny exercises, by Reuben Koskoff; or, if you prefer, any one of the three volumes of Czerney-Liebman studies which fits your technical needs. Any of these books may be secured through the publishers of *THE ETUDE*.

(3) I would insist on the counting aloud, even at the risk of a long drawn out battle; but no student should do this except for a short time when he is beginning the study of a piece. After that he should listen only to the music with all his might! He should be able, however, to count for himself any time you ask it. Only under exceptional conditions should the teacher count aloud during lessons. Usually she should keep her mouth shut and let the student be able to hear the music properly; and besides, protracted counting usually makes the pupil nervous, and is sure to drive all spontaneity out of the mind.

(4) In general, like I, I always work out details of interpretation "on the spot"; when the student is already well through I permit the student to play through without interruption. Then, after general suggestions as to the whole, I go again into detail about the various parts.

(5) I would never force a pupil to play in a recital against his will. If he cannot be convinced of the pleasure and benefit which result from playing to others, then you

No question will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Questions directed to this Department must be in general. Mr. Maier can not answer personal questions by mail. *THE ETUDE's* staff of experienced musical experts will endeavor, however, to give advice and information when possible. If we can not answer lists of questions for examinations and contests.

the pupil with correct time, and musicianship, if he counts and "diverts" as we do; especially with a pupil of this grade.

(6) I have thought it foolish to force a pupil to make a slight *avertendo* here or to play slightly louder or softer in some places, and "cold" why not strike right at the heart of the matter? I have never to this problem will be appreciated.

(7) Should a pupil be practically forced into playing in a recital? Considering the value one receives from preparing for a performance, I think so. Just how far should a conscientious teacher carry this? I think it is up to the teacher to decide. I have never to this problem will be appreciated.

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can only wait and pray for the glad day to arrive when he will "see the light."

(6) A few persons have scolded me severely for my advice in a recent answer on the subject of "popular" music, but I still stick to my guns. Many teachers of my acquaintance have found that by concentrating on popular music and deliberately assigning it to those students who enjoy it, they have been able not only to keep up interest through the difficult years of adolescence but also to bring about a gradual change of taste. But the popular music should be of good quality. Despite those who condemn it in toto, I believe that much of it is good. At any rate, there are many of us who think it possible to enjoy some of the modern popular numbers, and still to love our Bach and Beethoven.

(7) I do not advise the pamphlet; for parents and students would not pay the slightest attention to it. The parents should be made to understand that music should be used only if sufficient notice is given before lesson time. I should consider the morning of the lesson day as "sufficient" notice.

(8) Have you tried offering a special rate for a term (say ten or twelve) lessons payable in advance? If you make even a slight reduction from your single lesson fee, you will find many parents ready to "snap it up." And when lessons are paid in advance the problem of the missed lesson is never difficult.

The Earliest Age

I have a little anecdote to whom I wish to give much credit. She was five years old when she began to play.

Please advise me what you think is the earliest age to give music lessons. She was five years old when she began to play.

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cated technically for the preschool child. Such motives as the following may be played all over the keyboard and in many keys.

Come home! Come home!

Sing me a song!

The idea in each case is complete, yet simple enough to be expressed happily and musically. Any teacher can "make up" dozens of these short, amusing figures for young beginners. (For more such motives see Maier-Corliss, "Playing the Piano," teacher's manual or student's book.)

There is so much excellent material for very young beginners that I hardly know where to start. The "Music Scrap Book," by N. Louis Wright (a good kindergarten course); "Middie" and the Notes Above and Below," by L. A. Simmons

The Romance of Felix Mendelssohn

Fifth in a Series of Romances of Great Composers

By Stephen West

ABRAHAM MENDELSSOHN was dead. A hush of awe and sorrow lay over the house of the Leipzig-strasse—that singular house which was grand without ostentation, gay without boisterousness, and which, above all, was a living temple for the gentler things of life. The conservatory was empty. The shades were drawn in the great music room. Would it ever again resound to the joyous strains of that amateur orchestra where family members and friends played together for the sheer pleasure of living with great music, and which attracted visiting musicians to Berlin, from far and near?

Frau Leah Mendelssohn sat before the fire in the drawing-room, pale in her sombre weeds, whilst her daughter, Frau Fanny Hensel, paced the floor restlessly. "Poor Papa," she murmured, "I can hardly believe he has gone. How kind and thoughtful he always was, and how merry. And how little he always made of himself! Do you remember what he always used to say, about his being a mere nonentity in his own right, whose place was simply a bridge between his father, Moses and his son, Felix?"

"And yet, Fanny, it was a merited end, just dropping asleep that way. He would have wished it so."

"Yes, that is the way we must look at it, I suppose. Our first thought now must be of Felix. I scarcely knew him when he came home—so pale and listless; not a bit like his former self."

"He is frightfully broken up. He was always a most devoted son. Do you remember that time when—?"

The two women talked on before the hearth, and almost every sentence began with "Do you remember . . . ?" There were a thousand happy scenes to be recalled, and the flicker of the firelight seemed to revive them into new actuality. There was the moving from Hamburg to Berlin. Fanny could just recall that. She was but six at the time, and Felix, a cheery baby of two, was just able to hum tunes. Their father had soon acquired the fine house near the Tiergarten; and there it was that the children played in the gardens and the summerhouse where Felix edited his little family musical newspaper, for which the children gathered bits of notes, and then clamored to read it. Felix was always first in their games, a born leader, with his fine, sensitive features and his shock of brown curls.

A Personality Sketch

HANDSOME had he been, without being forward. Edouard Devrient, the great actor, often told them that he would always cherish that first glimpse he had had of the boy, tearing down the pathway hard at play. His charm of manner had also earned him the admiration of von Weber, whom the child spied out in the street one day and immediately saluted with an affectionate embrace, because he knew and loved his music and had recognized him from pictures.

Abraham Mendelssohn was a kind and generous father; still, he knew how to foster a firm sense of discipline in his children. Felix and the rest of them had crept out of their warm beds at dawn of many an icy winter morning, to correct their exercises in counterpoint, to work at their English, or to practice those strangely love-

ly works, the fugues of Bach. But it was all like so much fun. The music was beautiful, and its mastery meant not just another lesson learned but also and new point of contact for family discussion and music making.

On alternate Sunday mornings the Mendelssohn family opened its doors to a general music making. The children and family friends would take their places at the various instruments and read through the works of Bach, Beethoven, Haydn, Weber—of all the great classics that were rooted into their souls as deeply and affectionately as their family lore. Yes, as intimately as the stories of their grandfather, Moses Mendelssohn, who, having been denied an education, had acquired one for himself, rising at dawn to read through the works of Moses Maimonides, before his own day's duties should begin. Who permanently ruined his health by the arduous routine he imposed upon himself, yet who smiled cheerfully about it, saying that a broken body is a small price to pay for the spiritual riches of a friendship with Maimonides; and whom the world regarded as one of the great philosophers of all time.

A Precocious Talent

GRADUALLY Felix had come to occupy the post of director at these family concerts, although he was still a child. Jumping gaily on a chair and tossing back his curls, he would seize the baton and lead the others, grown-ups and all, through the wonders of the music, with his singular insight and skill. And when the music was entirely unfamiliar to him, he led them just as well. More than once, his teacher, the crochety old Zelter, had demonstrated the boy's amazing musical gifts to the visiting company, by asking someone to give him a freshly penned musical script—something he could not possibly know—and telling him to read it off. And not only would he read it, but, putting the page away from him, he would repeat it

from memory and even elaborate the given theme with deft figures and variations of his own.

And how proud his father had been! To the company, though, Abraham would merely shrug his shoulders and say, "Yes, he does well. But the reading of other people's music is no feat for a lad who has been composing his own since his tenth year, and playing in public before that."

Yet, they recalled it well.

"And do you remember the excitement when Felix made his first visit away from home?"

Felix was twelve then, and the reason of the trip was to visit Goethe, the boy to Weimar, so that the venerable high priest of art might bless to this child who was so obviously one of the

the anointed himself. And then the frenzy of waiting till Felix's first letter came home. Would he be awed? Would some new depths of his genius reveal themselves in his contact with Goethe? Not at all. His letters were just like his own cheery self about him, yet refusing to be impressed with more than the sheerly human value of it all. He actually wrote of Goethe as he had been kissed by him, nuzzled and evening, and each time he played. And Goethe had become his warm and loyal friend.

Yes, and at fourteen, Papa allowed him to go to Paris, to broaden himself in contact with the musical life of the day. And though he had already written a full opera amount of orchestral and chamber pieces besides, the people there persisted in acclaiming him solely as a piano virtuoso. How charmingly he reported about Spohr, who was known for his dignified reserve, and Cherubini, who was not always appreciative of rising young talents which might differ; and yet these two basically different natures had united on one point,

that of friendship and admiration for the gifted boy.

Yes, the years passed quickly. Soon Felix was nineteen, master of himself, and knowing what he wanted; a poised man of the world. Yet in all things he was ready abide by the wisest judgments of that kindest of all friends, his father.

"Never would he consider a work finished until Papa had criticized it." "I've often wondered," mused Fanny, a bit beside the point, "why our Felix never paid more attention to girls."

"Oh, I shouldn't say that," replied he, "with a shadow of a smile. "He is not wanting in judgment on that score. You remember all those English and Russian ladies he wrote about—how he flirted and exchanged smiles and hand-laps—and how proud he felt when he made himself go to a certain lady's reception, even though she was ugly and wore unbecoming wide sleeves."

"Still," Fanny cut in, "if he wrote all that home, it could not have been very serious."

"At nineteen, Felix was not worrying about girls. That was the year, was it not, that he was all aflame to present the first complete 'Passion According to Saint Matthew' by Bach? Of course! You say in the chorus yourself; and so did your husband, although he cannot even carry a tune. Do you remember?"

The Cantor as Council

THEY WERE OF again, busy with joyous memories. Felix's Bach studies earned him a chair at the University of Berlin, which he generously resigned in favor of one of his teachers. And at twenty he was reaching the very pinnacle of his career, in the tumultuous acclaim that still old London awarded him, for his compositions as well as his interpretations. Oh, the London memories were the best of all. Commissions were showered upon him; he gave the pet of the drawing-room, famous artists and distinguished critics hung upon his words. And always he was the same hearty, carefree Felix whom nothing could spoil. When the Queen wished to know of some special token of favor she might grant, what did he ask but the permission to visit the royal nursery! And there he amused himself playing with the little princes and princesses, making musical fun with them. Then came the wonderful grand tour of Munich, Vienna, Italy, and Switzerland, where he was honored and feted on every hand, but where he most enjoyed playing Bach chorales on an old house organ, for the monks in a cloister in high Alpine Engelberg; writing all his wonderful duets to his friend Goethe; and making friends with the wonderful Clara Wieck. "Do you remember—?"

They were talking still, enlivening the gloomy room with something like a shadow of its happy past, when a figure appeared in the gently opened door.

"Felix!" The exclamation punctuated their talk.

"You're there, Mother? And Fanny too? May I sit with you a bit?" Pale, depressed, his handsome face drawn with sorrow, Felix drooped listlessly into a chair. His hands hung motionless on either side. Frau Fanny gave her mother a significant look. That Felix should ever be like this—Felix

(Continued on Page 522)

FASCINATING PIECES FOR THE MUSICAL HOME

BENEATH A SOUTHERN MOON

A SERENADE

FREDERICK A. WILLIAMS, Op. 163

Grade 8.

Allegretto M.M. ♩ = 80

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Grade 4.

M. M. $\text{♩} = 80$

SERENATA

CAMILLE W. ZECKWER, Op. 32, No. 2

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Grade 3.

Allegretto M. M. $\text{♩} = 68$

SPANISH DANCE

F. G. RATHBUN

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THE STONE

491

broadly

THE FAST HEAVENS

Gordon Balch Nevin, another gifted member of the Nevin family which has contributed so much to American music, is a son of George B. Nevin, also a well-known composer. *The Fast Heavens* is one of four sketches for the piano, called "Moods from Nature." In its breadth of treatment it resembles MacDowell. Play it in bold, majestic style. Grade 5.

GORDON BALCH NEVIN

Maestoso con moto M.M. = 80

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THE PTCU

SUMMERTIME

HOMER GRUNN, Op. 28, No. 2

Grade 4.

Moderato, tranquillo M.M. = 72

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MASTER WORKS

GIGUE

Regardless of popular opinion, the *gigue*, or *fig*, is not essentially Irish in origin. On the contrary, it is of Italian lineage. It takes its name from the *giga*, the *gigue*, or the *grige*, an early form of the violin, on which it was at first played. The *gigue* is written in some variation of triple-rhythm, and there are hundreds of examples among the classics. This one is from the Second English Suite of Bach and an especially fine example of its form in composition.

Grade 6.

Presto M.M.♩ = 76

JOHANN SEBASTIAN BACH

50

15

20

25

30

35

40

45

50

a)

55

60

65

70

75

a)

VALSE IN A MINOR

Grieg's *Valse in A minor* is unquestionably original with the composer, but it is so essentially Norwegian that it might have been a folk song. Watch carefully all the *staccato* marks.

Grade 3. Allegro moderato M.M.♩ = 132

EDVARD GRIEG, Op. 12, No. 2

10

15

20

25

30

35

40

a)

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

HI! LI'L FELLER

FRANK L. STANTON

PAUL BLISS

Very slowly and simply

Hi! li'l fel-ler sing-in' 'long de way— Tell us 'bout de coun-try Whar de
hon-ey-suc-kles stay En de bees bend down de blos-soms— En de birds sing 'hol-i-
day?'— Hi! li'l fel-ler, Hi! Hi! li'l fel-ler Tell us what you know— 'Bout de dream-y coun-try Whar de sleep-y chil-luns go En
what de an-gels whis-per— When your mam-my rock you so. Hi!

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THE ETUDE

Hi! li'l fel-ler, Hi! li'l fel-ler, Hi!
You so sweet en wise, Won-der how dey lef' you In a worl' so full of sighs; For heaven is des a
dreamin' In de sunshine of your eyes. Hi! li'l fel-ler, Hi!

IF WITH ALL YOUR HEARTS

J. E. ROBERTS

Andante

If with all your hearts ye tru-ly
seek Me, Ye shall ev-er sure-ly find me, Thus saith our God. If with all your
hearts ye tru-ly seek Me, Ye shall ev-er sure-ly find Me, Thus saith our God, Thus saith our

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poco anima

God. Oh! that I knew where I might find Him, That I might e - ven come be-fore His

poco anima

pres - ence, Oh! that I knew where I might find Him, That I might e - ven come be-fore His pres - ence.

p *rit e dim.* *p* *mp a tempo*

Oh! that I knew where I might find Him. If with

all your hearts ye tru-ly seek Me, Ye shall ev - er sure-ly find Me, Thus saith our God,

mf *cresc.*

Ye shall ev - er sure-ly find Me, Ye shall ev - er sure-ly find Me, Thus saith our God, Thus saith our

mf *cresc.*

p rit

God, Ye shall ev - er sure-ly find Me, Thus saith our God.

p rit *rit e dim.*

SOLACE

SIBLEY G. PEASE
Transcription by
Sol Marcossion

Andante M.M. $\text{♩} = 72$

dolce

Violin *p con sordino ad lib.*

Piano *p dolce*

rit. *a tempo* *rit.*

rit. *a tempo* *rit.*

Un poco più mosso

a tempo

a tempo

p *cresc.* *rit.*

p *cresc.* *rit.*

f a tempo *decresc.*

f a tempo *decresc.*

First system of the musical score. It features three staves: a vocal line (Soprano) and two piano accompaniment staves (Right and Left Hand). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Andante espressivo'. Performance instructions include 'p dolce espressivo', 'rit.', 'a tempo', and 'morendo'. The system concludes with a 'pp' (pianissimo) marking.

Prepare
 (Swell: Voix Celeste and St. Diap. 8'; coup. to Gt.
 Great: Soft 8'
 Choir: Melodia & Gedack 8'
 Pedal: Soft 16' coup. to Ch.

ELEGY IN A-FLAT

P.A. SCHNECKER

Second system of the musical score. It continues the vocal and piano parts. Performance instructions include 'Andante espressivo', 'p', 'cresc.', 'p', and 'Fine'. The system ends with a 'pp' marking. The piano part includes a 'cresc.' (crescendo) and a 'p' (piano) marking.

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Third system of the musical score. It continues the vocal and piano parts. Performance instructions include 'add 8' to Gt.', 'Gt.', 'add Ped. to Gt.', 'add Oboe', 'Sw.', 'Ch.', 'add 4'', 'off Gt. to Ped.', 'off Sw. Op. Diap.', 'off Violine', 'add St. Diap. and Violine', 'dim.', 'ten.', 'off 4'', 'add 8'', 'cresc.', 'dim.', 'Gt.', 'off Ped. to Gt.', 'D.C.', and 'add Ped. to Gt.'. The system concludes with a 'D.C.' (Da Capo) marking.

AUGUST 1936

503

HAWAIIAN NIGHTS

SECONDO

FRANK H. GREY

Tempo di Valse M.M. $\text{♩} = 160$

mp

Fine *mf* *p*

D.C.

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A LITTLE PRAYER

SECONDO

BERNIECE ROSE COPELAND

Slowly M.M. $\text{♩} = 96$

p

pp

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THE ETUDE

HAWAIIAN NIGHTS

PRIMO

FRANK H. GREY

Tempo di Valse M.M. $\text{♩} = 160$

mp

Fine *mf* *p*

D.C.

A LITTLE PRAYER

PRIMO

BERNIECE ROSE COPELAND

Slowly M.M. $\text{♩} = 96$

p

pp

AUGUST 1936

505

PROGRESSIVE MUSIC FOR ORCHESTRA

AT TWILIGHT

ROBERT SCHUMANN
(Germany, 1810 - 1856)

Moderato M.M. ♩ = 96

1st Violin

Piano

Trpt.

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THE STONE

1st B♭ CLARINET

AT TWILIGHT

ROBERT SCHUMANN

Moderato

1st B♭ CLARINET

1st B♭ TENOR SAXOPHONE

1st B♭ TRUMPET

TROMBONE or CELLO

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Moderato

1st B♭ CLARINET

1st B♭ TENOR SAXOPHONE

1st B♭ TRUMPET

TROMBONE or CELLO

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Moderato

1st B♭ CLARINET

1st B♭ TENOR SAXOPHONE

1st B♭ TRUMPET

TROMBONE or CELLO

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Moderato

1st B♭ CLARINET

1st B♭ TENOR SAXOPHONE

1st B♭ TRUMPET

TROMBONE or CELLO

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DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

MORNING CALL

Wake up! wake up! the sun is out,
It's time for you to be about.
I'll have your breakfast ready soon
And then we'll romp and play till noon.

M. L. PRESTON

Grade 1. Brightly M.M. ♩ = 92

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IN THE KINGDOM OF THE GNOMES

ADA RICHTER

Grade 2. Allegretto M.M. ♩ = 100

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THE ETUDE

THE CROCUS

SIDNEY FORREST

Grade 1. Allegro moderato M.M. ♩ = 69

R.H. over left

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'WAY UP NORTH

JOSEPHINE SHEPHERD

Grade 14. Brightly M.M. ♩ = 100

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PLAYING IN THE MEADOW

Grade 1 $\frac{1}{2}$. Allegro moderato M.M. $\text{♩} = 144$

BERT R. ANTHONY, Op. 271, No. 2

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BY SOUTHERN MOONLIGHT

EVA K. JOHNSON

Grade 2. Moderato M.M. $\text{♩} = 126$

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THE ETUDE

Curing Stiff Wrists and Fingers

By Morry Tanenbaum

COLD DAYS or prolonged periods away from musical instruments while on trips or vacations mean stiff wrists and fingers. If you want to be spared such troublesome stiffness, it will take but a minute or two each day.

A few days before returning (in the event that one has been on vacation), start exercising the fingers and wrists. Do not overdo this; five, ten or fifteen minutes will be sufficient.

Move the wrists in every possible direction. Manipulate the fingers, exercising from the knuckles. It will be a help to rub both wrists and fingers with cocoa butter. Gently massage the butter (it can be purchased cheaply from any druggist) into the skin, and after the fingers and wrists are a bit more flexible massage more roughly. The chief value of the cocoa butter is that the skin may be protected.

Do this at least once each day while

away, or if that is not possible, do it each day for several days before the vacation ends. When the weather is cold it will be a great help to do finger warming exercises. Once the blood is circulating in the fingers and in the wrists there is no trouble.

Massaging the wrists and fingers every day, regardless of whether on vacation or not, will be a big help in playing. For both violinists and pianists, flexible fingers will mean better playing.

Have a regular time to warm up the fingers and wrists. These exercises not only will improve the playing, but also will give added strength and vitality to two important parts of the body. If physical strength in the hands is developed while learning to play, the hands will be far more useful in the future. Exercising them now is almost like taking out insurance on them. Make exercises for flexibility of arms and hands your daily diet.

A Quick Way to Memorize

By Christine Little

With many students the thought of memorizing a piece fills them with dread. It is a long, arduous task of tedious concentration. But knowing they have to do it, they are anxious to get it done in the shortest time possible.

Many pupils memorize their pieces by dividing the assignment into a number of parts, lines or stanzas. Then as one small portion is learned, word for word, or measure by measure, the next part is taken up. That memorized, the parts are joined together.

A number of experiments have been conducted with students to discover whether there is any difference in the time it takes to memorize by the part method, little by little, and the whole method. Each time it was found—unless the assignments were unduly long—that memorizing the work as a whole was decidedly quicker.

There are some definite explanations for this. In memorizing by reading the whole piece through and through, the attention is evenly divided throughout. Whereas, if it is memorized line by line, the first few lines are naturally greatly impressed on

the mind. That is why it is sometimes difficult to remember the ending of an old piece, while the beginning is comparatively clear in the mind.

In memorizing by the part method, the first line of each new section naturally follows the last line of the part just learned and the order of these lines becomes fixed in the mind. Then when the next part is taken up, it becomes necessary to memorize not only a new line but also a new connection. For now it is required that the last line in the old part must bring to mind the first line of the new part. Thus a new association of words is necessary. Then as new sections are added one has to learn a new association of parts each time.

And so it goes, until the whole piece has been memorized. It may be less discouraging to memorize by the part method for as one goes along he may feel that he is accomplishing more and progressing faster. But in the long run, when the entire piece is committed to memory, it will be found that there has actually not been a saving of time as compared with the time required to memorize the piece as a whole.

Memory Pictures of Famous Musicians

(Continued from Page 483)

voices. Those introduced by Melba, Nevada and Van Zandt, in such operas as "Lucia di Lammermoor," "Hamlet," "La Perle du Brésil" and "Lakmé" gave evidence of her skill.

Enrico Caruso

BORN of humble parents, in gay and beautiful Naples, Enrico Caruso early became a favorite singer in the restaurants of Naples and the neighboring seaside resort, Posillipo. It was at one of the fashionable places of refreshment in this watering place that a wealthy gentleman heard Caruso singing and arranged for him to have lessons.

Like many other artists, Caruso did not create a furor at his debut at the Dal Verde of Milan; in fact it was not till some years later, in South America, that his warm and opulent voice made something of a sensation. Wherever he went, Caruso was a favorite because of his warm-

heartedness. His colleagues were his most ardent friends. With the baritone, "Girardoni" he visited my home in Paris and there admired an old Moorish gun I had received from the famous Moorish bandit, Raisuli. It was inlaid with silver and gold, with quotations from the Koran. He became so insistent that I later sold the gun to him; and he once told me how he had passed the customs officers with the gun in his hand and declaring that he was to use it as a property in Massenet's "Le Roi de Lahore."

Caruso was a born wit and the life of any coterie in which he was found. He delighted in drawing caricatures of those about him, and he easily might have won both fame and fortune by this. And yet, he could sob the grief of the heartbroken clown in a manner that has been the despair of all others of the most talented tenors of a quarter of a century.

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Would you like to earn the Degree of Bachelor of Music?

THE SINGER'S ETUDE

Edited for July by Eminent Specialists

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself.

Charting Chromatic Seas By Grace Grove

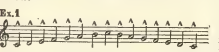
THAT VOCAL HAZARD, the chromatic, may be easily reduced to a tonal certainty. That is, if it be given a direction as definite as that provided by the black and white stripes of his keyboard. Unfortunately, the singer too often embarks upon a chromatic passage with no map of his tonal course, thus reminding one of a foahardy mariner who, without chart or compass, sets sail upon a perilous sea. In order to protect himself against the tonal eddies of his chromatic scale, the wise singer will very carefully outline a definite route through its treacherous half-tones. He will here and there establish tonal anchorages where he may swiftly take his soundings, and then proceed more safely on his way.

Thus, the singer's chromatics may eventually cease presenting a series of tonal dilemmas to be individually met, or evaded. They will rather embody but one intrinsic problem, one which the singer has solved once and for all. However, this solution can become positive only when chromatics are made an essential part of tonal routine, and when there has been developed (apart from) an expert technique in the performance of consecutive half-tones.

Thus only may the *Waltz Song* from "Romeo and Juliet" be insured against chromatic mishap, for an acquired technique in chromatics is equally amenable to the specific demands of this or any other song. No longer must the *aria* await the laborious development of its own chromatic. Like the pianist's scales and arpeggi, it now merely adjusts itself to its new environment, and then is performed with all the precision and skill of its own vocalize.

The initial approach to the vocal chromatic may well be made through its own diatonic scale. In fact, unless an exact intonation is first established in this diatonic background, the chromatic itself is likely to become "a thing of rags and patches."

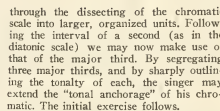
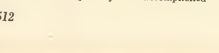
A sharp accent upon each tone of the diatonic scale, with a lightened (and staccato) attack upon intervening half-tones, will provide a solid tonal basis upon which a clean cut chromatic may be built. The singer, thus introduced to his chromatic by its own corresponding diatonic, may proceed as will follow.



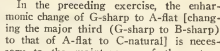
The interpolation of the chromatic tones, as in Ex. 2, must be in 9 degrees allowed to blur the sharp intonation of these diatonic "tone-holds." And now we may study the completed chromatic scale.



In the following completed chromatic scale, the outlines of its tonal units must be clearly marked. Otherwise, the purpose of the foregoing exercises will be largely defeated.



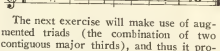
In the preceding exercise, the enharmonic change of G-sharp to A-flat [changing the major third (G-sharp to B-sharp) to that of A-flat to C-natural] is necessary to the maintenance of the octave outline (C to C). When the singer has definitely marked these major thirds, he may then safely interpolate the half-tones which intervene. The *staccato* performance of the latter is suggested. Thus we have the complete study of the octave scale.



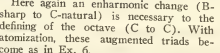
As the singer proceeds to build his chromatic scale upon this tonal framework, he will find that the sharp outline of his half-tones to speak with added clarity and precision. The completed chromatic scale follows.



The next exercise will make use of augmented triads (the combination of two contiguous major thirds), and thus it provides wider "tone-holds" for the chromatics. Here is a preliminary study.



Here again an enharmonic change (B-sharp to C-natural) is necessary to the defining of the octave (C to C). With intonation, these augmented triads become as in Ex. 6.



When a wrong habit has been formed, it must be replaced with a right one. Students are not likely to form right habits without the aid of a teacher. Untrained voices are rarely free. The singer's greatest enemy is tension. Usually a considerable part of voice training must be given to gaining freedom. In forming the voice, the tone is the thing.

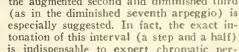
Practice should have a definite aim—the production of beautiful tone. The right idea of tone consists in knowing how it should sound.

When there is much resistance in the voice, the student should not practice alone. The exercise should be memorized so that the entire thought of the student may be given to the tone quality.

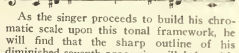
When the student has a definite idea of



The opening cadenza of the famous *It's a Wonderful World* (Gounod's "Romeo and Juliet") offers an excellent illustration of a chromatic built upon the diminished seventh arpeggio. Here it is.

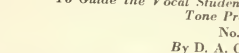


The arpeggio which serves as a tonal foundation for the above chromatic figure is extracted from the score.



Preliminary practice of these accented "tone-holds" will, in the eventual restoration of the intervening half-tones, induce a clean cut performance of this trying passage.

The word "chromatic" means literally "suited for color." In fact, only the color of his performance can justify the presence of this tonal kaleidoscope. Its color must be preserved—clear and lustrous. The technique of the vocal chromatic is therefore twofold: first, that of aural precision; and second, that of a facility adequate to the demands of varying key and tempo. By means of such technique, the chromatic may become a dependable unit in the singer's vocal equipment. It can, in fact, even promise him an unflinching performance.



The descending scale will be formed in the same manner.

An Outline

To Guide the Vocal Student's Practice While Studying Tone Production

No. II

By D. A. Clippinger

pure tone quality, he will soon be singing it.

It is most important that the student learn to listen, *listen*, LISTEN.

The student should practice what he understands.

The teacher must decide when the student understands the principles of the exercise well enough to practice it alone.

An hour of right practice will do much good, an hour of wrong practice will do more harm.

A vast amount of time given to vocal practice is wasted by reason of the student having no definite picture of tone in mind.

The purpose of practice is to establish automatic response of the vocal organ in musical ideas.

When the tone is perfectly produced it will be neither felt nor heard in the throat.

While studying voice production the student should be with the teacher as frequently as possible. The farther apart the lessons are, the longer it will take to accomplish the work.

The aim of the study of voice production is an even scale, of pure sympathetic tone throughout the compass, with no unnecessary effort. Both student and teacher should keep this always in mind.

THE ETUDE

Expression in Singing

By Herbert Wendell Austin

TIME AND TUNE and good voice, however perfect they may be, can insure no more than a splendid mechanical performance. It is the expression, or interpretation, behind these that brings the song to life and stirs the heart-strings of the listener to warmth of response and appreciation. It is this that sets the artist above the ordinary singer.

Yet important as expression is to the singer, we find it receiving all too little attention in both teaching and practice. In fact it would seem that though the talents of tone, time, and voice should have intensive development, the average teacher and student think the gift of expression either comes automatically or is not very important. In any case, we find the teaching of expression in need of more intensive thought.

Making the Song Alive

NOW IN SPITE of this, the inner nature of the listener calls for a sympathetic and magnetic interpretation from the singer. And, because of this, it becomes necessary that the singer not only shall feel the soul of the song, himself, but also he shall feel this and radiate it to the degree that his hearers also shall experience something of this same thrill. To accomplish this is real art.

Getting right down to it, the singer must first know his song, and know it completely, before he can appreciate it. He must study the lyric carefully until he is saturated with its spirit. Every word must become the mirror of a definite thought picture. Then each of these must have its characteristic, masterful delivery.

Now each song makes its peculiar demand upon the gift of the singer. Let us study three examples for their individuality of thought—and style.

I
"Darrest one, my heart is breaking,
You have loved me, love me still."

II
"In and out among the clouds
A now-while plane went zooming by."

III
"God of Love, outshone on high,
Hear Thy children humbly cry!"

Read the lines of each carefully and repeatedly. Notice how different the types, how different the messages, how different the feeling with which each is imbued. Emphatically, each must have its special interpretation. Yet, the ordinary singer, while careful to execute the pitches and rhythms, and perhaps to deliver the phrases rather fluently, still will fail to picture the changing moods in that vivid manner which catches up the hearer and lifts him into that same rapture which poet and composer felt when creating this work. Such singing is little more than pure vocal mechanics.

The Song that Stirs

NOT SO with the real artist, however. He will study each verse, each line and each phrase, word by word. He will observe the punctuation in its every mark; and he will read and re-read the words while he studies to bring out every inflection which will add to their significance. He will not be satisfied till he can recreate every slightest and varying shade of emotion. Along with this he will study the music to catch its terms, its sentiment, its rhythms, its inner spirit; and then he will combine all these in a manner that will mirror the feeling of the words, and thus in such a manner that the whole shall thrill with life. And finally, when he sings it to an audience, his very personality will radiate with the song's feeling of life. He will be the very entity and expression of his number. This versatility, which recreates a song as a living, pulsating, episodic life, is what sets the individual from among mechanical performers to a place among artists dead. And any singer, gifted with a sense of time and tone, and who persists in acquiring an adequate voice control, can develop this art of expression to a satisfying degree.

Unfortunately, the singer, who has not developed a sensitive feeling for the expression of the soul of his songs, loses the highest and most satisfying joy in all his endeavors. It is in becoming familiar with the history of a song that he learns to live in its atmosphere, to warm with its emotions, and so to lead himself to become a part of it, and of it, that with each repetition it is recreated anew. Thus it is that, before his audience, he literally sings a bit of his own heart interest, that a bit of his own soul goes out over the footlights to nestle in the hearts of others and to warm them into a bit more intimate and richer life experience.

And these rare experiences are, to a greater or less degree, within the possibilities of every earnest student of song.

Greeting the Audience

By William D. Armstrong

Young singers should remember the first principle of mental suggestion, that is, make the mind of the subject passive before launching upon your suggestion. The singer is the operator, his audience the subject, and the initial appearance of the singer the medium to mental passivity. Therefore, meet your audience with a facial expression which bespeaks appreciation of the honor thus afforded you.

In acknowledging your reception, walk with unaffected grace and confidence, to

the front of the platform, as if it were your desire to approach as near as possible to those who so graciously receive you. Let your smile express contentment, conveying the impression that you feel you are among friends, not critics. Many are the audiences which have been won by a cold, self-important expression.

Be modest in appearance and actions, and you will gain instant approval.

The Musical Leader

"Study! Study! Study! This does not mean, as so many young students seem to think, to study singing only. It means to study singing, repertory, sight-reading, ear-training, harmony, history of music, languages, literature; and it means above all, to hear all the good music possible."—William Thorne.

AUGUST, 1936

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want them to say, "Look at that gawd-fellow trying to sing." You want them settle back in their seats and enjoy your music. Put your heart into your song, bring out its beauty—and you will not have any time left to think about yourself. After all, why are we studying, if not to give folks the joy of music?

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JUNIOR ETUDE

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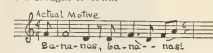
Wake Robin

By Harriet B. Pennell

Street Cries

THE BANANA MAN
By Olga C. Moore

John Cavarro sells bananas,
Yellow, green, and brown,
People buy the unripe fruit, when
It is brought to town.



Ripe ones with the dark brown spots, are
Passed with scornful eyes.
Really, they are much the best, and
Are the ones to buy.

A Lesson From a Rose

By Carmen Malone

Last week I touched a rose unfold
Upon a leafy stem,
I saw a small green bud expand
To twice its size, and brim
With quivering life inside until
With joy its sides were split,
Revealing lovely shades of deep
Warm pink within each slit;
The rose bud swelled, curved petals spread
To strike a graceful pose,
So, slowly, patiently was formed
A fragrant, perfect rose.

At times when I am practicing
On music new to me,
I feel an urge to skip a bar,
Or maybe two or three;
Or else to alter them lightly as
My eyes roam down the page,
In search of easy passages;
But now I shall engage
In careful practice—step by step
I find my patience grows—
I saw a bud unfold and took
A lesson from a rose.

The Rest Makes a Bow

By Gladys Hutchinson

THE REST is a very unusual little fellow.
He's like a good tap dancer, in as much
as he can express everything he feels with-
out saying a word, but instead of express-
ing it with his feet as the tap dancer does,
he expresses it with his head!

So, every time you see a rest you should
lift your hand slightly from the keyboard.
The lifting of your hand means silence for
the rest, and suggests a "bow" or a "nod"
of the head.

Your hand, of course, is the interpreter
for the rest even as it is the interpreter
for the notes. Either would be quite help-
less without you.

In counting your next piece say the word
"bow" (or "nod" if you prefer), whenever
you come across a rest, and then neither
note nor rest will be offended from lack
of attention.

AT THE SCHOOL, where Louis and Rena
took piano lessons, a crowd of children
hurried out of the door. They had been
practicing for a concert. The child who
played his piece the best was to get a prize.
"You will get the prize," Betty called to
Rena. "You play better than anybody!"
Rena shook her head and ran on to catch
up with Louis, her next door neighbor.
"Why didn't you play your *Wake Robin*
piece?" she asked him.
"I didn't know it well enough," replied
Louis. "I don't care. I don't want to play
at that old concert," he grumbled.
"You would want to, if you saw the
prize," encouraged Rena. "I saw it. It's a
medal in a blue velvet case, like a beautiful
gold coin. I'll help you practice if you want
me to."

Louis didn't even look at Rena's smiling
face. He was too cross. "I don't want to
play an old piano! If I can't have a violin,
I don't want anything."

"Miss Gray gives lessons on the piano
and the violin, too. She says it's a good
idea to learn to play the piano first." They
had come to Rena's gate, and parted.
Louis entered his house and heard his
father say, "If Louis does not practice he
is not going to win that prize I hear the
children talking about."

He hurried in to the piano. If only he
could win that medal! Why had he not
tried harder? While he was thus thinking,
he heard Rena in the next house, through
the open window, practicing for the recital.
"One, two, three, four," she sang, her
fingers keeping time with her voice.
Louis remembered what his teacher had
said. "The piano talks back to you. If you
put happy thoughts into it, it will give
them back to you. That was what Rena
was doing. She was counting aloud, too.
One, two, three, four; my, what a differ-

ence it made! Now that he counted aloud,
it seemed easier so much easier to play his
piece.

He kept on singing, "One, two, three,
four," and he hoped Rena would hear him.
Then she would know that he did not need
her to help him practice.

After several days of good practice his
teacher said he could play at the concert.
Then, unexpectedly, he began to feel
frightened. That afternoon, when he saw
the concert room decorated with flowers he
began to wonder if he was equal to the
occasion. How he wished he had been prac-
ticing well all the season, instead of just
a good sport toward the end.

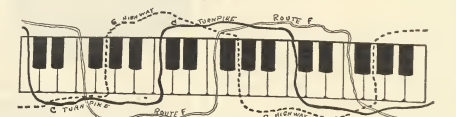
But, when he felt the keyboard under
his fingers, he remembered to talk to the
piano—not out loud, of course, but to him-
self, and he played without a single mis-
take. Everyone clapped when he had fin-
ished, so he thought he must have played
well, but a lump came into his throat when
he heard his teacher call Rena to the plat-
form. She won the medal!

But then something happened. He heard
his teacher say, and he knew he was not
dreaming, "If Louis will come forward, I
have a surprise for him." There she stood,
holding a shiny violin. "If you practice as
well as you have been doing lately, your
father says you may take violin lessons."

Louis smiled and thanked her, but he was
too surprised and pleased to really say any-
thing.
On the way home Rena caught up to
him. "I'm sorry I did not help you to prac-
tice," she said, "but I'm awfully glad you
got the violin."
"Thanks," replied Louis, "but you really
did help me. If I had you counting out loud
and I tried it. That's how I learned to play
and I tried it. That's how I learned to play
Wake Robin so well and got the violin."

Keyboard Road-Map

By Gladys Hutchinson



In Keyboard Land the C Turnpike is the
main artery of travel through the neigh-
boring counties. The G Highway and Route
F are also very important traffic lanes.

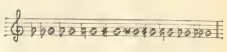
These are all public roads of great im-
portance and the only "toll" is to observe
the rules of the road, notice all accident

signs, travel at a rate of speed that pre-
vents catastrophes and keep a smiling
countenance.
Other maps give other highways, as
there are too many roads in Keyboard
Land to put them all on one map.
Try to make other routes.

Chromatic Lane

By Gladys Lutz

DOWN IN Chromatic Lane live the jolliest
people! Five of them have very queer
names—such very queer names—but they
all have the same initials.
Right in the middle of the lane lives
G NATURAL, and just half a step up the
lane lives G-SHARP; then half a step
down the lane lives G-FLAT. Just be-
yond the SHARPS' house lives G
DOUBLE SHARP; and just beyond the
FLATs' house, on the other side, lives G
DOUBLE FLAT.



These people are very happy and love to
sing. When they all sing, it sounds very
much like a sound of the wind through the
trees, but it can be very beautiful.

Slow Practice Makes Fast Speed

By Gertrude Greenhalgh Walker

"GOOD MORNING, Robert, you are quite
prompt for your lesson today."

"Yes, Miss Brown. You see, my Dad
is coming for me in the new car and we
are going to try it out. I bet Dad will do
fifty miles an hour, anyway!"

"I think, Robert, if it is a brand new
car, your father will do no such thing, but
let's get busy so you will be ready for him."

After playing his lesson very nicely Miss
Brown gave him a new piece. He took one
glance at the signatures and then rushed
pell-mell into reading it very fast.

"Slowly, Bob, slowly. All new material
must be practiced slowly until the muscles
coordinate with one another and the inter-
pretation is clearly understood. Remember,
'slow practice makes fast playing.'"

Soon his father came and they started
out. "Give it the gas, Dad. You are only
creeping along at twenty-five."

"I know, son, but this is a NEW car and
that is as fast as we dare go if we want a
smooth running car later. The manufac-
turers put a governor on the cars now, so
that no head-strong driver can go fast and
run the mechanism before it is thoroughly
greased and meshed to give perfect per-
formance. After five hundred miles the gov-
ernor can be taken off and the car is
ready for speed."

"Funny, That's almost exactly what Miss
Brown said at my lesson—slow practice
makes fast playing."

"Yes, it's the old motto and it applies
to many things in life, whether you say
it that way or 'he would run just
first learn to walk.'"



"The Best Will Come Back—"

By Frances Gorman Riser

"Oh, Mrs. Howe, I don't want to play
at the meeting of the League of
Friends. Those affairs are so tire-
some and besides, Emma and Jane are
waiting for me now. We're going to a
movie this afternoon!"

Mrs. Howe had taught music for many
years and she had always made it a rule
to go to "practise," as she called it, so she
sat down and played. Very well, Helen
sat quietly and said: "I don't want to
play on any more about playing on
I shall not bother you some time because
you have released so often. I think it
would give you more confidence in your-
self, but if you would rather not, we will
say no more about it!"

"I'm sure Lucy will play, she always
does!"

"Lucy is always anxious to do anything
that will improve her in a musical way,"
said Mrs. Howe. "She is a very generous,
willing girl, and always willing to give
pleasure to others if she can."
"Just another old program Mrs. Howe
was trying to inflict on me," Helen ex-
plained to Emma and Jane, when she re-
joined them. "I told you to get long-
suffering Lucy Long to do it!"

"She tried to get me to play at the Old
Folk's Home twice, on Saturdays!" giggled
Jane. "You know, you catch me wait-
ing my time, that way!"

The three strolled on, well pleased with
themselves, and Helen forgot all about the
episode, but Mrs. Howe did not forget and
the various societies, clubs and organiza-
tions of the town did not forget, either.
In the spring the daily paper announced
that a would-sponsor which is interesting
because we learn about the ancient music and how
it was started.

From your friend,
ETHEL EASLEY (Age 14),
Arkansas.

told me that most of her other pupils would
not give their time for the pleasure of
others, even when it meant their own im-
provement, but Lucy was always willing
to do what she could."

"But Mrs. Howe hasn't asked me for a
long time!" cried Helen.
"No—She grew tired of refusals," re-
marked her Mother. "Lucy will be a
marvelous trip, and she knows that there
is real truth in the words:
'Give the world the best that you have,
And the best will come back to you!'"

Elsie wished she could go to the dance
with her sister, but, truth to tell, she was
not invited.
"Why not have a musical dance at home,
instead?" asked her Mother.
"What do you mean? I'd love to have
a dance."

"Well," continued her mother, "call up
Dorothy and Ruth, and ask them to come
over this evening."
Soon the girls arrived. "Elsie says we
are to have a musical dance," exclaimed
Dorothy.



JUNIOR MUSIC CLUB, CASPER, WYOMING

DEAR JUNIOR ETUDE:
We have organized a High School Harmony
Club, which meets every Tuesday. We have
some very interested pupils and accomplished
musicians in it. We are going to study the
history of music which is interesting because
we learn about the ancient music and how
it was started.

From your friend,
ETHEL EASLEY (Age 14),
Arkansas.

DEAR JUNIOR ETUDE:
I enjoy working out your puzzles and
reading your letters very much.
Every month we have a party, of course
on ten years of age, and another week of
the month has the meeting in her house.
Everybody plays a piece they have learned
that month. I think it is a very good idea.

From your friend,
ANN ELIZABETH HESSEN (Age 10),
Ohio.



CLUB CORNER

DEAR JUNIOR ETUDE:
I did play quite well and have entered
four district contests. In the last one I re-
ceived second prize.
Our club, which is called The Baldwin
Junior Music Club, conducts a camp every
year. We have one week for the boys over
ten years of age, and another week for the
girls over ten. Another week for the boys
and girls under ten, and another week for
the parents and adults of the pupils' families.
When our camp week is over, we have com-
bined parties, indoor parties, picnics and re-
ceptions. The converts are all open to the
public. Our teacher assigns duties for us
and in that way we get all our work done.
I have been at the camp and played
for the accompaniment for the orchestra
and other special numbers.

From your friend,
SARA MARGARET EASLEY (Age 15),
Pennsylvania.

DEAR JUNIOR ETUDE:
Every Saturday afternoon we meet at our
teacher's home, and she takes us to the
famous composers that were born in the
rest of them. We write their names and in-
teresting things about them in our notebooks.
Then she often plays pieces written by them
for us, and we each play something on the
piano or violin. This gives us practice in
playing before people and lets us know what
the others are learning.
After the meeting, refreshments are served.
I think this is a very pleasant way to spend
Saturday afternoons.

From your friend,
JOAN CARLSON,
Massachusetts.

DEAR JUNIOR ETUDE:
I play the piano now but I used to play the
violin and saxophone also. When I blew too
hard on the saxophone, I became dizzy so I
quit it up. My sister, mother and I play the
piano and my oldest brother plays the saxo-
phone now. My two other brothers are twin-
ning piano and my mother plays the piano
and I am having a very good time now and
I can not wait them long at a time.

From your friend,
LILLIAN LELA HILL (Age 11),
Texas.



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